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Part III.
PERIODICAL PUBLICATIONS.

DE FIDICULIS BIBLIOGRAPHIA:

BEING THE BASIS OF A

Bibliography of the Violin

*AND ALL OTHER INSTRUMENTS PLAYED WITH A BOW
IN ANCIENT AND MODERN TIMES.*

BY
EDWARD HERON-ALLEN.

LONDON :
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1892.

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DE FIDICULIS BIBLIOGRAPHIA:

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*AND ALL OTHER INSTRUMENTS PLAYED WITH A BOW
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BY

EDWARD HERON-ALLEN, F.L.S., F.R.M.S.,

AUTHOR OF "VIOLIN MAKING: AS IT WAS AND IS," "THE ANCESTRY OF THE VIOLIN,"
"HODGES *versus* CHANOT," "A FATAL FIDDLE," "FIDICULANA," ETC.,
VICE-PRESIDENT OF THE COLLEGE OF VIOLINISTS.

VOL. II.

LONDON:

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Vol. 2

Musica Teusch, auf die Instru-
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Title-page of "Musica Teusch." Vide No. 225, Vol. I.
 [From the copy in the British Museum.]

DE FIDICULIS BIBLIOGRAPHIA.

Part III.

PERIODICAL PUBLICATIONS.

PROPOSED SYNOPSIS OF PARTS

Subject to Revision.

PART I., BOOKS AND PAMPHLETS.

Section I.—Construction of the Violin.

Section II.—Biographical Works.

Sub-section.—Biographical Advertisements.

Section III.—Works on Violin Varnish.

Sub-section I.—Antique Materials.

Sub-section II.—Works on Varnishing in general.

Section IV.—The History of the Violin.

Sub-section I.—The Guild of Musicians and the
“King of the Violins.”

Sub-section II.—Works on Violin Music and Violin-
Playing.

Section V.—Theoretical Works.

Sub-section.—Bibliographies of Treatises on, and Music
for, the Violin.

PART II., BOOK EXTRACTS AND SECTIONS.

(Following the above classification.)

PART III., PERIODICAL PUBLICATIONS.

(Following the above classification.)

PART IV., BELLES LETTRES.

Section I.—Romances.

Sub-section I.—Short Stories.

Sub-section II.—Magazine Stories.

Section II.—Poems.

Section III.—Dramas.

PART V., EARLY MÉTHODES AND VIOLIN SCHOOLS.

PART VI., MISCELLANEA AND REFERENCE BOOKS.

APPENDIX.

The above Synopsis is merely suggested, and will be subjected
to modification and alteration if found desirable.

DE FIDICULIS BIBLIOGRAPHIA:

BEING THE BASIS OF A

Bibliography of the Violin

*AND ALL OTHER INSTRUMENTS PLAYED WITH A BOW
IN ANCIENT AND MODERN TIMES.*

CATALOGUE RAISONNÉ

OF ALL

*BOOKS, PAMPHLETS, MAGAZINE AND NEWSPAPER ARTICLES, BOOK
AND DICTIONARY EXTRACTS, DRAMAS, ROMANCES, POEMS,
MÉTHODES, INSTRUCTION-BOOKS AND THEORETICAL
AND SCIENTIFIC WORKS RELATING TO
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*HITHERTO FOUND IN PRIVATE OR PUBLIC LIBRARIES, OR REFERRED
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BY

EDWARD HERON-ALLEN,

*AUTHOR OF "VIOLIN MAKING: AS IT WAS AND IS," "THE ANCESTRY OF THE VIOLIN,"
"HODGES *versus* CHANOT," "A FATAL FIDDLE," "FIDICULANA," ETC.*

LONDON:

GRIFFITH FARRAN & CO., LIMITED,

NEWBERY HOUSE, 39, CHARING CROSS ROAD.

1892.

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Part III.

PERIODICAL PUBLICATIONS.

No attempt has been made to make this part of my work approach completeness. It will readily be appreciated that, for obvious reasons, to make such an attempt would be to court failure, for it is clear that every musical periodical must teem with articles on the violin and violinists. I have, therefore, included in Part III. (a) only such articles as have come under my personal notice, and have seemed to me to be important. In Part III. (b) I have pursued the same course, but it must be understood that only the articles to which I have at any time had occasion to refer are catalogued. A lifetime might be spent among files of periodical publications without making a complete study of fugitive and other articles on the violin.

Part III. (a)

MUSICAL PERIODICALS.

THESE articles are not systematized under the section-headings hereinbefore and hereinafter observed.

337. Blätter für Musik, Theater und Kunst.
Vienna. V. Jahrg.

No. 36. 6th May, 1859,

„ 37. 10th „ „

„ 38. 13th „ „

„ 39. 17th „ „

„ 40. 20th „ „

„ 42. 27th „ „

„ 44. 4th June „

„ 47. 15th „ „

„ 49. 21st „ „

„ 50. 25th „ „

„ 52. 1st July „

ANONYMOUS.

*Zur Geschichte und Theorie
der Bogeninstrumente.*

338. Cäcilia, eine Zeitschrift für die musikalische
Welt. Mayence. *B. Schott's sons.*

Vol. II., 1830, pp. 76–94. *Gottfried WEBER.*
Paganini's Kunst die Violine zu spielen. and
Vorrede zu Capellmeister Guhr's Schule des
Paganinischen Violinspiels.

339. — Vol. XIV., 1831, pp. 1–49. *Gottfried*
WEBER. Ueber eine besonders merkwürdige
Stelle in einem Mozart'schen Violinquartett
aus C.

pp. 122–129. *Ibid. Continuation and con-*
clusion.

340. — pp. 247–258. *Godefroi Engelbert*
ANDERS. Beitrag zur Geschichte der Violine.

341. La Chronique Musicale. 1875. p. 18.

WECKERLIN, Jean Baptiste. Notice sur la
Contrebasse.

This article is reprinted verbatim in No. 279.

342. La Chronique Musicale. [*Year and page unknown.*]

GUICHON, *Alfred*. *Le Violoncelle. Notes d'un Compilateur.*

343. The Harmonicon, London.

1824, Vol. II., p. 33. *Memoir of G. B. Viotti.*

344. „ „ p. 79. *Memoir of A. Corelli.*

345. „ „ p. 215. *Memoir of L. Spohr.*

346. „ „ p. 131. *On the Violin.*

347. Monthly Musical Record, Vol. „, p. 99,
1st July, 1875.

WOOLHOUSE, *W. S. B.* *Note on the Suitable proportions and dimensions of a Violin Bow.*

1st August, 1875. *Supplementary Note.*

348. — January and March, 1891.

Portrait Sketches from the Life, No. III. Louis Spohr.

349. Music and Drama, (New York, U.S.A.),
Vol. 5, No. 12, 24th March, 1883, "*Paganiana.*"

350. Music and School. February 1, 1886, Vol.
I., p. 17.

The Viole d'Amour.

351. Proceedings of the Musical Association.
(*Extract from*). Fifteenth Session, 1888-89,
March 4th, 1889.

The Viola da Gamba. By E. J. PAYNE,
M.A. pp. 91-107 of Vol. issued separately
by the Author.

This extract might be included in Part I., having been
separately issued, like Mr. Huggins' article, No. 413.

352. The Quarterly Musical Magazine and
Review, London.

1819, No. 5, p. 52. *Memoir of Viotti.*

353. — 1824, No. 23, p. 351. { *On the Rise and*
No. 24, p. 475. { *Progress of the*
Violoncello.

354. — p. 527. *Rode, Baillot, and Kreutzer's*
Method for the Violin.

355. — Vol. III., 1821, No. 11, p. 323. *Messrs.*
Mori, Spohr, and Kieswetter.

356. — Vol. IV., 1822, No. 12, p. 429. *On a*
double Double-Bass.

357. — p. 439. *On the Rise and Progress of*
the Violin.

p. 444. " " " "
Vol. V., p. 325 " " " "

358. The Musical Magazine.

1835, Vol. I., p. 55. *Sketches of the Lives*
of Celebrated Musicians. No. IV. Domenico
Dragonetti.

359. — p. 132. *Sketches of the Lives of Cele-*
brated Composers, No. III. Arcangelo Corelli.

360. Musical Times (London), No. 519, Vol. XXVII., May, 1886, p. 266.

HERON-ALLEN, *Edward*.

"Nicolo Paganini and his Guarnerius: A Reminiscence of Genoa."

This article was reprinted in No. 171.

361. Musikalisches Wochenblatt. Leipzig. V. Jahrgang. Nos. 30, 31, 32, 17th and 24th July, and 7th August, 1874.

RÜHLMANN, *Julius*. *Die Urformen der Bogeninstrumente*.

362. The Musical World. London. Novello. 1st Series.

1836, Vol. I., p. 145. *Ole Bull*.

363. — Vol. II., p. 109. *Amateur Violinists*.

364. — p. 129. G. HOGARTH, *Stringed Instruments*.

— p. 161. " " " "

365. — p. 193. *L. Spohr's Second Oratorio*,
"The Last Hours of the Saviour."

366. — p. 207. *Mori*.

367. — Vol. III., *Chronological Account of Madame De Beriot. Many Articles on her death*, pp. 36, 49, 62, 68, 78, 108, 109, 110, 126, 141, 142, 175, Vol. IV., p. 142.

368. — 99. POTTER, C. *The Violin in Orchestration*. 16. *Spohr's Second Oratorio*.

369. — p. 221. " " " "

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370. The Musical World, Vol. III., p. 61. *The Modern Geminiani.*
371. — p. 126. *De Beriot and Paganini.*
372. — 1837, Vol. IV., p. 97. W. J. THOMS. *A Few Notes on the Fiddle.*
- p. 1. POTTER, C. *The Violin in Orchestration.*
- p. 177. POTTER, C. *The Tenor and the Violoncello.*
373. — Vol. V., p. 129. POTTER, C. *The Violoncello and Contrabasso in Orchestration.*
374. — p. 148. *Memoirs of the Brothers Moritz and Leopold Ganz.*
375. Musical World.
August 22nd, 1857. p. 533. *Notes on the Fiddle.*
376. — September 5th, 1857. *Celebrated Violins.*
-

NOTE.

In addition to the above, the reader is referred to the following numbers of musical periodicals published in London, all of which contain articles of interest relating to the violin.

Musical Opinion and Music Trades Review.

March, June, July, 1882. February, 1883.
September, 1884. March, 1885. February,
March, 1890.

Orchestra and Musical Review.

4th July, 1883. 25th April, 1885. 19th
December, 1885. 28th November, 1885. 9th
January, 1886. 6th and 20th March, 1886.
8th May, 1886.

Musical Society.

September, 1886.

Musical Standard.

5th August, 1882. 10th March, 24th
March, 25th August, 1st November, 1883.
25th October, 1884. 28th March, 4th April,
11th April, 1885.

Musical World.

3rd January, 1885.

The Lute.

September, 1884. March, 1890.

Monthly Musical Record.

1st July, 1875.

The two papers published at the present time in London which contain most that is of interest concerning the violin are "The Magazine of Music" and "The British Bandsman," with which latter was incorporated the short-lived "Orchestral Times."

Part III. (b).

Section I.

CONSTRUCTION OF THE VIOLIN.

377. Travaux de l'Académie Nationale de Reims, 1875. Nos. 1 and 2.

FANART, *M. L.* *Rapport sur les Violons de M. E. Menesson.*

Reprinted as No. 19.

378. Amateur Work, Illustrated, London. Vol. I., 1882, and Vol. II., 1883.

HERON-ALLEN, *Edward.* *Violin-making as it was and is; and The Violin: How to Make It.*

These articles formed the basis of No. 25.

379. Annales de Chimie et de Physique, Paris, 1819. Vol. 12, p. 225.

Rapport sur un Mémoire relatif à la construction des Instruments à cordes et à archet. Présenté à l'Académie des Sciences par M. Felix Savart, Docteur en Médecine.

380. The Boy's Own Paper (London), October 17th to November 14th, pp. 41, 52, 75, 93, 100. Five chapters.

PETHERICK, *Horace*. *How to Make a Violin*,

381. — June, 1887, p. 510.

S. B. PULLIN. *How to Hair a Violin Bow*.

382. Bulletin de la Société d'Encouragement pour l'Industrie Nationale.

Cahier de Novembre, 1850. No. 557.

p. 541. Rapport fait par M. Bénéoit au nom du comité des arts mécaniques, sur un mémoire de M. Janinet relatif à la lutherie.

383. — p. 545. Mémoire sur un nouveau mode (*sic*) de construction des tables de résonnance des instruments à cordes et à archet ; par M. Janinet, ingénieur civil, à Hagenau.

384. — Cahier de Decembre, 1850. p. 584. Suite et fin.

385. — Cahier de Mai, 1864. No. 137. p. 279. LISSAJOUS. Les Violons de Morisseau.

386. — Cahier de Decembre, 1848. p. 721. Rapport de M. Kerris sur les violons, altos, et violoncelles de M. Lapaix (with a plate, No. 1034).

387. — Cahier de Juillet, 1865. No. 151. p. 408. Rapport de M. Duchesne sur la fabrique de cordes harmoniques de M. Henri Savarrese.

388. The Call Supplement (San Francisco, Cal :),
13th December, 1883.

Violin Wood (Major P. A. Josephs).

389. Description des machines et procédés con-
signés dans les Brevés d'Invention, &c.
(Paris), Vol. 15, 1828, p. 161—179.

Les Violons Chanot.

390. Deutsche Gewerbezeitung. (Leipzig), Vol.
, 1860, p, 363.

WIECK, F. G., *Tye's Violin.*

391. Dresdener Journal, No. 136. 16th June,
1885.

Ein Kapelldiener, als Erfinder in mechanis-
cher Vervollkommnung einiger Orchester-
instrumente.

392. The Galaxy (New York), Vol. 10, 1870,
p. 264.

GEMÜNDER, George. *Violins and their
Manufacture.*

393. Girl's Own Paper, October, 1888, to July,
1889, parts 106—114.

BREWER, Emma. *Violins and Mittenwald.*

394. Greenough's American Polytechnical Journal
(New York), Vol. 3, 1854, p. 27.

Violin With Keys.

395. L'Institut (Paris), Vol. 8, 1840.

Analyse du Cours de Physique expérimentale
au Collège de France.

SAVART, *F. J.* Titre vi. Chapter 5. Accous-
tique.

p. 54. Instruments de Musique. *Trompette
Marine.*

396. — pp. 55, 61, 91, and 122. *Violon.*

397. Magazin der Neuesten Erfindungen,
Entdeckungen und Verbesserungen (Leipzig),
Vol. 4, 1832. Heft 9, p. 23, xv.

*Verfertigungsart neuer Saiten-Instrumente,
als Violon, Tenor, Bass, und Contrabass.*

398. Magazine of Science and School of Arts,
Part 30 [Vol. 3, part 6, October, 1841], p.
207.

GOMPERTZ, *Lewis.* *Suggestions on Musical
Strings and Instruments.*

399. Memoires de la Société Impériale des
Sciences de l'Agriculture et des Arts de Lille,
Année, 1853.

Lille, 1854.

p. 91. Expériences et Observations sur les
Cordes des Instruments à Archet. Par M.
Delezenne.

400. Moniteur Universel (Paris), 1817. August
22nd. *The Chanot Violin.*

401. Nature (London), Vol. 8, July 12th, 1883,
p. 259.

On the Function of the Soundpost and on the Proportional Thickness of the Strings of the Violin.

Paper read by *William HUGGINS*, D.C.L., &c., at the Royal Society, 24th May, 1883.

401a. Correspondence on the above at p. 269 of same volume, 19th July, 1883. *R. Howson.*

402. *The Nineteenth Century* (London), No. 102, August, 1885, p. 218.

HUGGINS, William. Violins.

403. *Neues Magazin aller neuer Erfindungen, Entdeckungen und Verbesserungen* (Leipzig), Vol. 1, 1809, p. 3.

OTTO, Jacob Augustus. Ueber den Bau der Violine und aller Bogeninstrumente und über die bei Reparaturen höchst nothwendigen Regeln, auch wie man diese Instrumente behandelt um sie gut zu erhalten, nebst einigen Abbildungen auf Tafeln I. und II.

This I presume to be the original form (and perhaps the only form) of the 1817 edition of No. 33, of which I have never been able to hear of an existing copy.

404. *The Pacific Trade Journal* (San Francisco), Vol. 3, No. 9, November, 1885.

Violin-making. A Modern Stradivari.
[Portrait of P. A. Joseph.]

This is an "inspired" article puffing the violins made by Mr. P. A. Joseph.

405. The Penny Magazine, No. 400, 30th June, 1813, p. 246.

How to Make a Cheap Violin.

406. Reprinted in the Magazine of Science and School of Arts, edited by G. Francis, Vol. 5, London, 1844, p. 277.

407. Polytechnisches Central-blatt (Leipzig), Vol. , 1861, p. 1612.

Ueber die Eigenschaften des zum Violinbau tauglichen Materials von Jos. Sadtler in Stehr.

Reprinted from

408. Kunst und Gewerbe-blatt für das Königreich Bayern (Munich), Vol. , 1861, p. 545.

and also from

409. Stamm's Illustrierte Zeitschrift, 1861, p. 161.

410. The Practical Magazine (London), Vol. 5, p. 376.

Structure and Preservation of the Violin.

411. Practical Mechanic's Journal (London), 2nd Series, Vol. 5, 1860, p. 72.

J. Tye's Violin.

412. — 1857. March 1st, Vol. , p. 317.

JACQUE, Rev. G. *Sympathetic Strings for Musical Instruments.*

413. HUGGINS, William.

From the Proceedings of the Royal Society.
No. 226, 1883, pp. 241-248.

On the Function of the Sound-Post | and on
the | Proportional Thickness of the Strings of
| the Violin | by | William Huggins, D.C.L.,
LL.D., F.R.S.

[London] [1883.] *Harrison*. 8vo, pp. 8.

Issued separately, like Mr. Payne's work, No. 351. *Vide*
also No. 401.

414. The Repository of Arts, Literature,
Fashions, &c., Vol. XI., 2nd Series, 1st Jan.,
1821. No. 61, pp. 21 and 80.

ANONYMOUS. *An account of the recent en-
deavours in France to improve the Construction of
the Violin, and of some extraordinary phenomena
in Acoustics discovered in the course of the Ex-
periments made with a view to those improve-
ments.*

German Translation.

415. Dingler's Polytechnisches Journal, Vol. V.,
1821. Part I., p. 21, Article VI.

L , G . Ueber die neuesten Be-
mühungen in Frankreich, den Bau der Violinen
zu verbessern, und über einige ausserordentliche
akustische Erscheinungen, welche sich während
des Verlaufes der Versuche mit diesen Verbes-
serungen darboten.

Im Auszuge aus dem *Repository of Arts,
Literature, Fashions, Manufactories, &c.*, 2nd
Series, No. LXI., LXII., Jänner und Hornung,
1821, S. 21—29, S. 80—88.

Mit Abbildungen auf Taf. II.

416. Signale (Leipzig), No. 67, December, 1884,
and No. 13, February, 1885.

*Wie Cremoneser Geigen gemacht wurden.
Ein verlorenes Geheimniss wieder aufgefunden.
Herrn Henry Schradieck's Entdeckung.*

Reprinted in

417. Tägliche Rundschau Feuilletonistische
Beilage, 19th December, 1884, and 30th
December, 1884.

English Translation.

418. The Musical World, January 3rd, 1885.

*How Cremona Violins were Made. A Lost
Secret Discovered.*

419. Journal of The Society of Arts, Vol 28, No.
1438.

11th June, 1880. *Improvements in Violins.*
H. Walduck.

18th June, 1880. *Correspondence thereon.*

420. The Standard, 27th February, 1887.

LUKE, H. *A Mystery Solved.*

421. — 2nd March, 1887. *Cremona Violins.*
Correspondence.

422. Zeitschrift für Instrumentenbau, No. 24.
Leipzig, 21st May, 1891. 11th Jahrgang, p.
339.

S——r. “Kann Caspar Duiffoprugcar
als erster Erbauer von Violinen gelten.”

A translation of this has been published recently in
pamphlet form. *Vide* No. 139*d*.

423. Wiener Conversationsblatt, 1821, No. 66.
Ueber die neuerfundenen Violinen von Chanot.

Section II.

BIOGRAPHY.

425. Actes de l'Académie Nationale des Sciences, Belles Lettres, et Arts de Bordeaux, 3^{me} Série, 34^{me} année, 1872-3.

Paris, 1873.

p. 381. *POUGIN, A. Notice sur Rode ; Violoniste Français.*

Reprinted as No. 104.

426. Annales de la Société libre des Beaux-Arts. Tome XII., année 1842.

Paris, 1845. *Ducassois.*

p. 56. *DU ROZOIR, Charles. Notice sur Pierre Baillot, Célèbre Violoniste.*

427. Annuaire de la Société libre d'Emulation de Liège, pour l'année 1867, 18^{me} année. Liège 1867, Carmamé.

p. 205. *RENIER, J. S. L'Enfance de Vieux-temps.*

428. The Argosy, Vol. 21, No. 122, January, 1876.

p. 74. Paganini.

429. Athenæum (London).

13th February, 1830 { *Paganini* (from the
430. — 20th February, 1830 { French of J. de
Laphelèque.

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544. — Vol. XXII., pp. 241, 350, and 538.

Haweis, H. R. *Old Violins.*

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13th February, 1884 } *the Violin.*

DE FIDICULIS BIBLIOGRAPHIA.

Part IV.

BELLES LETTRES.

PROPOSED SYNOPSIS OF PARTS.

Subject to Revision.

PART I., BOOKS AND PAMPHLETS.

Section I.—Construction of the Violin.

Section II.—Biographical Works.

Sub-section.—Biographical Advertisements.

Section III.—Works on Violin Varnish.

Sub-section I.—Antique Materials.

Sub-section II.—Works on Varnishing in general.

Section IV.—The History of the Violin.

Sub-section I.—The Guild of Musicians and the
“King of the Violins.”

Sub-section II.—Works on Violin Music and Violin-
Playing.

Section V.—Theoretical Works.

Sub-section.—Bibliographies of Treatises on, and Music
for, the Violin.

PART II., BOOK EXTRACTS AND SECTIONS.

(Following the above classification.)

PART III., PERIODICAL PUBLICATIONS.

(Following the above classification.)

PART IV., BELLES LETTRES.

Section I.—Romances.

Sub-section I.—Short Stories.

Sub-section II.—Magazine Stories.

Section II.—Poems.

Section III.—Dramas.

PART V., EARLY MÉTHODES AND VIOLIN SCHOOLS.

PART VI., MISCELLANEA AND REFERENCE BOOKS.

APPENDIX.

The above Synopsis is merely suggested, and will be subjected
to modification and alteration if found desirable.

DE FIDICULIS BIBLIOGRAPHIA:

BEING THE BASIS OF A

Bibliography of the Violin

*AND ALL OTHER INSTRUMENTS PLAYED WITH A BOW
IN ANCIENT AND MODERN TIMES.*

CATALOGUE RAISONNÉ

OF ALL

*BOOKS, PAMPHLETS, MAGAZINE AND NEWSPAPER ARTICLES, BOOK
AND DICTIONARY EXTRACTS, DRAMAS, ROMANCES, POEMS,
MÉTHODES, INSTRUCTION-BOOKS AND THEORETICAL
AND SCIENTIFIC WORKS RELATING TO
INSTRUMENTS OF*

THE VIOLIN FAMILY

*HITHERTO FOUND IN PRIVATE OR PUBLIC LIBRARIES, OR REFERRED
TO IN KNOWN WORKS ON THE SUBJECT.*

BY

EDWARD HERON-ALLEN,

*AUTHOR OF "VIOLIN MAKING: AS IT WAS AND IS," "THE ANCESTRY OF THE VIOLIN,"
"HODGES ~~versus~~ CHANOT," "A FATAL FIDDLE," "FIDICULANA," ETC.*

LONDON:

GRIFFITH FARRAN & CO., LIMITED

NEWBERY HOUSE, 39, CHARING CROSS ROAD.

1892.

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Part IV.
BELLES LETTRES.

IN this part I have made an endeavour to collect the titles of the principal works of fiction, both in poetry and prose, having violinists or the violin as their central *motif*. When I commenced this bibliography, fifteen years ago, this portion of my task seemed the easiest, for the number of such works was circumscribed,—to-day it is without limit, for during the last fifteen years the study of the violin has entered more and more intimately into our daily life, and the number of lady violinists, amateur and professional, has passed beyond the possibility of computation. As a natural result, a novel or story in which one of the principal characters is *not* a violinist is now the exception, so I have been compelled, except in a few of the earliest instances, to banish from my Bibliography any works in which the violinist is not the central figure. To do more than cite the titles would be to encroach upon the domain of the reviewer, and this is a *rôle* which I consider myself incompetent to assume when works of fiction, and consequently matters of taste, are in question.

Section I.

COMPLETE ROMANCES.

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582. *American Edition*. Only a fiddler! A
Danish romance.

New York, 1870. *Hurd & Houghton*.
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583. *German Translation*. Nur ein Geiger.
Übersetzt von Gottlob Fink.

Stuttgart, 1848. *Franck*. 16mo.

584. *Italian Translation*. Il Violinista. Tradu-
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Milan, 1879. *Fr. Treves*. 8vo.

585. BENTZON, *Th.* [Pseudonym of Madame BLANC.] *Le Violon de Job*, etc.
Paris, 1875. *M. Levy.* 8vo.
586. BRADDON, *Mary Elizabeth.* Lucius Davoren.
London, n.d. [1873]. *J. & R. Maxwell.* 8vo.
587. BRANDIS-ZELION, *Emma von.* *Die Violin-spielerin.* Roman. Zweite Auflage.
Paderborn, 1890. 8vo. 2nd Ed. *J. Esser.*
588. CHAMPFLEURY, *pseudonym of FLEURY, Jules.* *Le Violon de Faïence.* Desseins en couleur par M. Émile Rénard, de la manufacture de Sévres, Eaux fortes par M. J. Adeline.
Paris, 1877. *E. Dentu.* Large 8vo, pp. viii. and 174.

This work, which is an *édition de luxe*, printed in the best style of which the French are capable, and illustrated by twenty-nine coloured headings and tailpieces to the chapters, representing beautiful specimens of Faïence, and two etchings representing the back and front of the subject of the work, is an account of an episode in the history of a violin, executed in Faïence de Nevers and now exhibited in the Musée at Rouen. It takes the form of a narrative, the chief actors of which are Dalégre and Gardilanne, two ardent "china-maniacs," whose friendship is turned to rivalry by the possession by one of them of a finer collection than the other, amongst which is the celebrated Violon de Faïence, which Dalégre has heard of and sought carefully all over Nevers, but which Gardilanne finally unearths at a bric-a-brac shop in Nevers whilst on a visit to Dalégre. Gardilanne bequeaths it by will to Dalégre,

and the latter, coming into possession of it by the death of the testator, temerously mounts it with strings, and thereby smashes it to pieces, after which he renounces china-mania, marries, and settles down.

As a specimen of artistic typography the work is worthy to rank among the best productions of the Parisian press, and it adds to its bibliographical value the interest with which it must be read by all china collectors and violinists.

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593. HERON-ALLEN, *Edward*. A Fatal Fiddle. The Commonplace Tragedy of a Snob. With illustrations by Durand.

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595. JAMES, G. P. R. The Fight of the Fiddlers.
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Illustrated by H. K. Browne.
London, 1849. *D. Bogue*. 12mo, pp. 128.

This is a little work of great rarity, having been eagerly collected by amateurs of the work of "Phiz."

596. LAGERSTRÖM, *Angelika von*. Campanella,
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der Mrs. Mercier.
Leipzig, 1879. *F. Hirt*. 12mo.

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597. LA MOTTE FOUQUÉ, *Baron de*. Joseph und
seine Geige. Kaiser Karl V. Angriff auf
Algier. Zwei novellen.
Potsdam, 1845. *O. Janke*. 8vo.

598. LEPEL-GNITZ, *Juliet von* [*née* Buchanan
Austin]. Ein Stradivarius.
Berlin, 1878. *L. Schleiermacher*. 8vo.

599. MERCIER, *Anne*. Campanella; or, The
Teachings of Life.
London, n.d. [1870]. 8vo.

600. PERKIS, C——. L——. Di Fawcett; one year of her life.

London, 1884. *Hurst & Blackett.* 3 vols. 8vo.

601. PHIPSON, *Thomas Lamb.* On Southsea Parade; a Romance of 1889.

London [*Putney*], 1890. 8vo.

Dr. Phipson is the author of the two works numbered 99 and 100 in Part I.

602. "RITA" [pseudonym]. *Daphne.*

London, n.d. [1880]. *Sampson Low & Co.* Philadelphia, 1888. *Lippincott.* 8vo.

603. ANONYMOUS (*M——* ROBERTS). *The Fiddler of Lugau.* By the author of "*The Atelier du Lys.*"

London, n.d. [1889]. *Hatchards.* 8vo.

604. RUSSELL, *Richard.* *Fate's a Fiddler; Life's a Dance.* A Novel.

Quotation.

"*That wise dog's brother, man.*"

BEDDOES.

London, 1889. *M. Barstow.* 8vo, pp. 124.

605. S., *T. I.* *Violin and Vendetta.* A Venetian Story.

Bristol, n.d. [1891]. *Arrowsmith.* 12mo.

606. SALOMON, *Ludwig.* *Die Geschichte einer*

Geige. Aus der Erinnerung eines alten Schulmeisters.

Halle, n.d. [1891]. *L. Gesenius*. 12mo.

607. ANONYMOUS [SHEPPARD, *Elizabeth S.*]. Charles Auchester. A Memorial.

London, 1853 and 1879. 12mo. *Chapman & Hall*. 8vo.

This is one of the best known of musical romances, having been founded upon the lives of well-known musicians of the day when it was written. Many "keys" have been published, purporting to reveal the personalities hidden under the names of its characters; thus, Starwood Burney is supposed to be Sterndale Bennett. Sainton, Clara Novello, and the Baroness Burdett-Coutts are also portrayed.

608. SHORTHOUSE, *Joseph Henry*. The Countess Eve.

London, n.d. [1888]. *Macmillan*. 8vo.

609. THOMAS, *Bertha*. The Violin Player.

London, n.d. *Chatto & Windus*. 8vo.
1880. *Bentley*. 3 vols. 8vo.

This novel was originally published serially in *London Society*, vols. 37 and 38. (London, 1880.)

Section XX.

SHORT STORIES.

IN this sub-section are included all short romances connected with the violin which have come under my personal notice, whether in periodical publications or in collections of short stories. When the story is anonymous it is catalogued in the alphabetical order of the medium of its publication; other stories are catalogued under the heading of their authors' names.

610. ANONYMOUS.

Bentley's Miscellany, Vol. 12, 1842, p. 262.
The Fiddler of Marseilles.

611. ANONYMOUS. [W. H. S.]

Cassell's Family Magazine, Part 77, April, 1881, p. 307. *The Violoncello's Next Engagement.*

612. ANONYMOUS.

The Catholic Magazine, Vol. 5, Part 25, July to August, 1873, pp. 14—16, 26—29.
The History of a Violin.

613. ANONYMOUS.

Chambers' Journal, Vol. 11, 1859, p. 389.
A Violinist's Tale.

614. ANONYMOUS.

Dublin University Magazine, Vol. 37, No. 218, February, 1851, p. 225. *Tobias Guarnerius; A Psychological Tale.*

615. ANONYMOUS. [C. H. de Groat.]

The Evening Wisconsin, 26th November, 1890. *A Ghostly Fiddle.*

616. ANONYMOUS.

Harper's Magazine, No. 262, March, 1872, p. 575. *Gottfried's Success.*

617. ANONYMOUS.

Magazine of Music, January, 1885. *A Violin-maker's Ruse.*

618. ANONYMOUS.

Musical World, Vol. 3, pp. 181 (2nd December, 1836), p. 199 (9th December), p. 213 (16th December), Vol. 4, p. 20 (30th December), p. 42 (6th January, 1837). *The Little Prophet of Boemischbroda.*

619. ANONYMOUS.

The Pocket Magazine, Robins' Series, 1828, Vol. 2, p. 295. *The Village Fiddler; A Sketch from Life.*

620. ANONYMOUS.

C. Koster's Zerstreute Gedanken-Blätter

über Kunst, Berlin, 1840. *Nicolas*. 4th Heft., pp. 45—48.

H—— [HANEMANN, *Moritz*]. *Die Viola Eine Parabel*.

621. AIGU, *H*.

Bentley's Miscellany (London), Vol. 64, 1868, p. 190. *From the French. The Fiddler of the Rhine*.

622. ALLEN, *James Lane*.

Harper's Magazine, Christmas Number, 1890, p. 58. *Flute and Violin*.

623. BOWLES, *E. W*.

The Day of Rest, September, 1880, p. 627. *The Lost and Found Violin*.

624. BURTON, *M. E*.

Blackwood's Edinburgh Magazine, September, 1884. *Fiddlers Three*.

624a. Reprinted in "Tales from Blackwood," Third Series, No. 6, pp. 349—389.

625. CROSBY, *Margaret*.

Scribner's Monthly Magazine, Vol. 1, No. 1, January, 1887, p. 120. *A Violin Obligato (sic)*.

626. CROSBY, *Margaret*.

Atlantic Monthly (Boston, U.S.A.), Vol. 60. No. 358, August, 1887, p. 261. *A Mad Englishman*.

627. DOWSON, *Ernest*.

Macmillan's Magazine, No. 382, August, 1891. *The Story of a Violin*.

628. DU VERNAY, *Jules*.

Petit Journal Pour Rire (Paris), No. 422, 28th year, 3rd. Series, p. 2, Contes de Voyages. *Le Luthier de Breme*.

629. *English Translation*. HERON - ALLEN, *Edward*.

Musical Times (London), No. 490, December, 1883, p. 656. *The Violin-maker of Bremen*.

630. ERCKMANN-CHATRIAN, *MM*.

The Wild Huntsman, and Other Tales. (Translated by Henry Frith.) London, n.d. [1877]. Ward, Lock & Co., 8vo, pp. 175—184. *The Murderer's Violin*.

631. *Another Translation*.

Dublin University Magazine, Vol. 83, No. 525, September, 1876, p. 327. *The Violin of the Man that was Hanged*. By Erckmann-Chatrian. Translated by L. Corkran.

632. FRANCILLON, *R—— E——*.

Illustrated London News (London), Summer Number, 1884. *A Fiddle with One Tune*.

633. HERON-ALLEN, *E*.

Truth (London), 26th August, 1886, Queer Story. *A Fatal Fiddle*.

Vide No. 593.

634. HOFFMANN, E. T. W.

Ausgewählte Schriften.

Berlin, 1827—39, 12 vols. 8vo.

Vol. 2, *Phantasiestücke*.

French Translations.

635. Contes d'Hoffmann, précédés d'une notice,
etc., par M. Ancelot.

Paris, 1885, *Calmann Levy*.

p. 397. *Le Violon de Crémone*.

636. Contes fantastiques, précédés d'une notice,
etc., par Théophile Gautier, traduits par X.
Marmier.

Paris, 1874. *Charpentier*.

p. 17. *Le Violon de Crémone*.

637. HUTCHINSON, *Horace*.

Murray's Magazine, 1890, Vol. 7, Nos. 41,
42, Vol 8, Nos. 43, 44, May to August, 1890.
That Fiddler Fellow.

638. LUNN, H——. C——.

Musings of a Musician ; a Series of Popular
Sketches.

London, 1st edition, 1846 ; 2nd edition, 1849 ;
3rd edition, 1856.

1st edition, p. 36, 2nd edition, p. 43, } *The Old*
3rd edition, p. 37. } *Violin*.

639. MACDONALD, *George*.

Gleanings from Popular Authors.

London, n.d. *Cassell & Co.*, p. 204.

Robert Falconer's Fiddle [from "Robert Falconer," by George Macdonald].

640. MACQUOID, *Katherine S.*

Illustrated London News, 12th September,
1891. *The Prince's Whim.*

641. MAUTHNER, *Fritz.*

Boll's Musikalischer Familien-Almanach,
1890. Herausgegeben von Franz Huld-
chinsky. *Die Stradivari-Geige.*

Berlin, 1890. *Boll.* 4to.

641a. OHNET, *Georger.*

Noir et Rose.

Paris, 1889 [75th edition]. *Ollendorff.*

Part 1. *Le Chant du Cygne.*

642. OLIPHANT, *Norman.*

The Magazine of Music, August, 1885. *A
Flotsam Fiddler.*

643. PHILLIPS, *Barnett.*

Harper's Magazine (New York), No. 447,
August, 1887. *A Fisherman's Mate.*

644. POLLOCK, *Walter Herries.*

"The Broken Shaft," New York, London,
1886, Appleton, p. 116. *The Action to the
Word.*

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645. SHORTHOUSE, *Joseph Henry*.
A Teacher of the Violin and other tales.
London, n.d. [1888]. *Macmillan*. 8vo.
646. SMIFF, *O. P. Q.* [*Pseudonym.*]
The London Figaro, Christmas Number,
22nd December, 1883.
That Fatal Fiddle; or, Rossiter's Revenge.
A Tale of Yule-tide Perfidy.
647. THORNBURY, *W.*
Bentley's Miscellany (London), 1859, p. 539.
The Jacobite Fiddler.
648. TOWNSHEND, *Horace*.
America, Chicago, Ill. [U.S.A.], Vol. 1,
No. 11, p. 8. *A Genuine Guarnerius.*

Section III.

POEMS.

IN the first part of this Section I have included all poetic romances sufficiently considerable to require a volume or pamphlet to themselves. In the second part may be found fugitive poems from various sources, and in the third, poems that have been set to music and published as songs.

Sub-section I.

VOLUMES OF VERSE.

649. ANONYMOUS.

The Lay of the Poor Fiddler ; a Parody on the Lay of the Last Minstrel, with notes and illustrations, by an admirer of Walter Scott.

Quotation.

For ne'er
Was flattery lost on poet's ear :
A simple race ! they waste their toil
For the vain tribute of a smile.

Lay of the Last Minstrel. Canto iv.

London, 1814. *B. & R. Crosby.* 8vo. pp. 168.

This is a political skit.

650. Eaton's Popular Poems for recital.

No. 19. Two Fiddlers in a Scrape, by W. A. Eaton.

London [1890]. *H. Vickers.* 8vo leaflet, 4 pp.

One of a series of popular recitations.

650a. GAY, *Cécile.*

Ole Bull | Violoniste Norvégien | par |
Cécile Gay.

Paris, 1881. *Fischbacher.* 12mo. pp. iv. and 20.

651. GOSSE, *Edmund W.*

On Viol and Flute.

London, 1873. *H. S. King.* 8vo.

The poems in this volume are not particularly devoted to the violin ; in fact, the only distinct reference I can find to it is in the introductory verses.

652. MACDONALD, *George.*

Violin Songs.

London, 1884. *Strahan.* 18mo.

Of this may be said the same as of Mr. Gosse's volume, No. 651.

653. MACKAYE, *Eric.*

Love-letters of a Violinist, and other poems.

London, 1884. *Field & Tuer*. 1886. *W. Scott*. 12mo.

Same remarks.

654. ANONYMOUS [PAULDING, *John Kirke*].

The Lay of the Scottish Fiddle. A poem in five cantos, supposed to be written by W—— S——, Esq. First American from the fourth Edinburgh edition.

London, 1814. *J. Cawthorn*. 8vo.

This is a political squib, like No. 649. It is a parody on Sir Walter Scott's Lay of the Last Minstrel.

655. ROCHE, *Edmond*.

Stradivarius (à M. F. Raillard).

[Paris] n.d., 8vo. *Firmin-Didot for Vuillaume*. 8 pp.

656. ANONYMOUS [WARD, *E——*.]

The Fiddler's Fling at Roguery (Canto Verace Odioso). In several cantos, to be successively continued. Canto I.

London, 1734. *W. Smith*. 8vo.

New title-page, etc., pp. vi., between pp. 68 and 69.

The Fiddler's Fling at Roguery; or, Tricks of an Academy. Canto II.

London, 1734. *W. Smith*. 8vo.

All published.

A most scurrilous little lampoon.

Sub-section II.

FUGITIVE POEMS.

It is not suggested that the following section makes any pretension to completeness ; it is merely intended as a foundation upon which a complete catalogue may, in time, be constructed.

657. ANONYMOUS.

DUBOURG, *George*. The Violin. Fifth edition. *Vide ante No. 154.*

Frontispiece, The Poor Fiddler's Ode to his Old Fiddle.

This poem, which is "shaped" like a violin, is well known as having been reproduced *ad nauseam*. I believe it originally appeared in the *Musical World* for 5th August, 1841. I last saw it in *Scraps*, in April, 1884.

658. ANONYMOUS ["Carida"].

Sunday Mercury (New York, U.S.A.), 27th January, 1889.

"*My Violin.*" Dedicated to Leslie Griffin Cauldwell, after seeing his painting of the Monk Violinist, entitled "*Ave Maria.*"

659. ANONYMOUS.

KOELLE, *L. L. Carmela*. Music in Song.
London, 1883. *Griffith Farran & Co.*
12mo.

p. 98. *Fo'c'sle Yarns*.

660. ANONYMOUS.

Belgravia, Holiday Number, 1884.

p. 95. A Quartette. With an illustration.

661. DOBSON, *Austin*.

Proverbs in Porcelain.

London, 1877. *H. S. King*. 8vo.

p. 50. *The Child Musician*.

661a. Reprinted in "Old World Idylls and other Verses."

London, 1883. *Kegan Paul*. p. 158.

662. DRYERRE, *Henry*.

Love Idylls, Ballads, and Other Poems.

Blairgowrie, 1885. *For the author*. 8vo.

p. . *Zōnanē—the Fiddle Wizard of Cremona. A Legend*.

663. DUFFIELD, *S. W.*

Scribner's Monthly Magazine (New York),
Vol. 9, 1875, p. 521.

The Violin of Messire Andreas.

664. ELIOT, *George* [*pseudonym of Marian EVANS, afterwards CROSS*].

Complete Political Works.

New York, U.S.A., 1888. *F. A. Stokes.*

pp. 139—147. *Stradivarius.*

This poem was written in 1873.

665. FALES, *William E. S.*

The Lost Amati. Dedicated to Edward Heron-Allen, Poet and Virtuoso.

I believe this was printed in 1891. I have never seen anything but a proof sheet.

666. [GALPIN, *Sydney Clement.*]

Violin-making. *Vide ante No. 25.*

p. 28. *De Fidibus.*

667. HERON-ALLEN, *Edward.*

Violin-making. *Vide ante No. 25.*

p. 322. *To a Child Virtuoso.*

667a. Reprinted from *The Lute*, September, 1884, and reprinted in

668. HERON-ALLEN, *Edward.*

The Love-Letters of a Vagabond.

London, 1889 [misprint for 1889]. *H. J. Drane.* 12mo, p. 77.

669. HERVEY, *Eleanora Louisa.*

London Society, Vol. , p. . *Seven Flats!*

With an illustration.

670. IRWIN, *Thomas Caulfield*.

Versicles.

Dublin, 1883. *Privately printed*. 8vo.

p. 41. *My Violon* [sic].

671. KENDALL, *May*.

Longman's Magazine, May, 1891, No. 103,
p. 36.

A Theory.

672. MACDONALD, *Mosse*.

Good Words, August, 1883, p. 532.

On a Lady's Violin.

673. MAZZA, *Angelo*.

Sonetti su l'Armonia.

Parma, 1801. 8vo. (*Not paginated*.)

Sonetto xvii. *Giuseppe Tartini ossia l'esspres-
sione del suono*.

Sonetto xviii. *Lo Stesso. Scopritore del
Terzo suono e maestro di Nuova scuola*.

674. PRESTON, *Adelaide*.

New York World, 17th February, 1889.

The Old Fiddler.

675. RAE, *Thomas*.

Longman's Magazine, Vol. , p. .

To My Violin.

676. ROMANI, *Felice*.

Poesie Liriche. Edite ed inedite. Raccolte e Pubblicate a cura di sua moglie Emilia Branca.

Turin, etc., 1883.

p. 121. *A Nicolo Paganini*.

(Written at Turin, 10th June, 1837.)

677. THOMS, *William J.*

The Musical World, Vol. 2, p. 145.

Apollo. A Sonnet after the Antique.

This is a sonnet upon N. Mori [*Vide No. 302*], which was burlesqued at p. 207 of the same volume as follows.

678. BHILLS, *Thomas J.*

Mori. A Sonnet BEFORE the Antique.

679. THOMS, *William J.*

The Musical World, Vol. 5, p. 15.

Very Original Sonnet.

680. THORNBURY, *Walter*.

Bentley's Miscellany, No. 269, May, 1859.

p. 539. *The Jacobite Fiddler.*

681. ZACHARIÄ, *Friedrich Wilhelm*.

Scherzhafte Epische und Lyrische Gedichte.

Brunswick and Gildesheim, 1761. *Schröder*.

Vol. 2, p. 467. Die Geige. *An den Freyherrn von Zedlitz.*

Sub-section III.

SONGS.

682. GOODEVE, *Mrs. Arthur*, and WEATHERLY, *Frederick E.*

Fiddle and I. Song. The words by Frederick E. Weatherly, the music composed, and dedicated to Mrs. Gwynne-Hughes (of Tregil), by Mrs. Arthur Goodeve.

London, n.d. [1883]. *Enoch & Sons.*

683. GORDIGIANI, *Luigi.*

Il Violino. Canto Popolare Toscano. Musica di Luigi Gordigiani.

London, n.d. [1853]. *Addison & Hollier.*

684. HUNTER, *Harry*, and VERNON, *Frank.*

A Fiddler went to St. Petersburg; or, the Sailor Prince's Wedding. Written and sung by Harry Hunter. Music by Frank Vernon.

London, n.d. [1877]. *J. A. Turner.*

685. [LEE, *Leoni*,] and MONCRIEFF, *W. T.*

The Wonderful Paganini; or, London Fiddling Mad. A new comic song, the poetry by W. T. Moncrieff, Esq., the melody by one of the first composers of the day.

London, n.d. []. *Mayhew & Co.*

Section IV.

DRAMAS.

686. COPPÉE, *François*.

Le Luthier de Crémone. Comédie en un acte en vers, Représentée pour la première fois à la Comédie-Française, le 23 Mai, 1876.

Paris, 1876. *A. Lemerre*. 8vo. *Sixth edition*, 1878.

687. *English Edition*.

Le Luthier de Crémone. With explanatory notes by Alphonse Mariette.

London, 1882. *Dulau*. 12mo.

No. 13 of "*Le Théâtre Français du XIX^e Siècle*."

688. *Dutch Edition*.

J. N. VAN HALL. De Viool van Cremona, naar François Coppée.

Utrecht, 1882. *J. L. Beijers*. 8vo.

689. CORMON, —, and GRANGÉ, *E*—.

Le Violon du Père Dimanche. Pièce en

trois actes, m  lee de couplets, de MM. Cormon et E. Grang  . Musique nouvelle de M. Oray. Repr  sent  e pour la premi  re fois,    Paris, sur le Th   tre des Folies Dramatiques, le 31 Octobre, 1854.

Paris, n.d. [1854]. Irisse [1881] edition. Large 8vo.

DESVERGERA *and* VARIN.

Paganini | en | Allemagne, | a-propos anecdotique en un acte. | M  le de Couplets ; | De M^{re} Desvergera et Varin | repr  sent   pour la premi  re fois sur le Th   tre des | Nouveaut  s, le 10 Avril, 1831. | Prix : 2 fr.

Paris, 1831. *Br  aut  * 8vo.

690. ST. GEORGES and DE LEUVEN.

Le Luthier de Vienne, Opera Comique en un acte, par MM. de St. Georges et de Leuven. Musique de M. Hippolyte Monpou. Repr  sent   pour la premi  re fois    Paris sur le Th   tre Royal de l'Opera Comique le 30 Juin, 1836, pp. 16.

Published as a part of *Le Magazin Theatral*. Tome III. 3^{me} Ann  e.

Paris, 1836. *Marchant*.

691. FREDERIC, *Henrica*.

The Enchanted Violin. A Comedy in Two Acts, for Male Characters.

London, 1879. *R. Washbourne*. Small 8vo.

Section U.

CHAP-BOOKS, CHILDREN'S BOOKS, AND TRACTS.

THIS is a branch of our subject that presents insuperable difficulties to the collector. It is in the nature of chap-books, children's books, and tracts to serve their purpose for a few days or weeks, and then be destroyed. I have only one chap-book, and have never heard of another, unless a tiny work given to me, from his unique collection, by Mr. Charles Welsh (of Griffith, Farran & Co.) can be so described. It is entitled "The Knife-Grinder's Budget," and has a representation of a fiddler on its wrapper, with the touching legend :—

Old Billy, poor man !
Is depriv'd of his sight,
But still with his music
Produces delight.

PRICE ONE PENNY.

The chap-book, No. 692, makes up, I think, in interest for its solitary condition. My catalogue of children's books is, of course, in an elementary condition, but the difficulty of collection and the ephemeral nature of the books must plead my excuse.

To face page 288, Vol. II.

**LA
V I O L I N A**

**Con la sua risposta,
ET ALTRE CANZONI**

Musicali bellissime:

*Aggiunta la Barzelletta de' Pusi
per Starpe rotte.*

Nuouamente porta in luce per Giulio Grotto.

***In Brescia, & ristampata in Ferrara per il Baldini.
Con licenza de' Superiori.***

Title-page of Grotto's "La Violina." *Vide* No. 692, Vol. II.
[From the copy in the Author's collection.]

Sub-section 4.

CHAP-BOOKS.

692. GROTTTO, *Giulio*.

La | Violina | Con la sua risposta, | et altre
canzoni | Musicali bellissime. | Aggiuntaui la
Barzelletta de' Fusi | per Scarpe rotte. | Nuova-
mente posta in luce per Giulio Grotto. *Curious
old wood-cut of Violin-player, Cupid and
woman on title.*

Brescia, n.d. [1550?], and Ferrara. *Baldini*.
Small 4to. pp. 8, not paginated.

I have reason to believe that this little book, which occupies Part I. of this Section, is not only the solitary example of a violin chap-book in existence, but is also the earliest printed book having reference to the violin proper. It has only eight pages, and they are not numerated. There is nothing in the book to indicate its approximate date, excepting the nature of the paper and the typography. Several independent experts, to whom I have submitted it, have dated it about the middle of the sixteenth century—contemporary with the origin of the true violin and the early Brescian makers, Gasparo da Salo and Giovanni Paolo

Maggini. It will be observed that the book was printed at Brescia, which is itself highly suggestive and pertinent. It is essentially a chap-book, printed on one sheet and folded quarto. It was probably in this form that the lampoons and ballads of Giovanni Bocaccio were printed and sold about the streets of the Italian towns. Concerning the identity of Giulio Grotto I have not been able to come to any definite conclusion. The poem is entirely identical in manner with the highly popular works of Luigi Groto or Grotto, commonly known as "Il Cieco d'Adria," and it is possible that the poem is properly attributable to him, though it is not to be found in *Delle Rime di Luigi Groto*, published at Venice in 1587, nor in the far more complete collection, entitled *Rime di Luigi Groto Cieco d'Hadria*, published at Venice in 1610. This Luigi Groto was the son of Federico Groto and Maria de Rivieri, and was born in 1541 and died in 1585. This poem is not mentioned in his descendant, Guiseppe Grotto's minute study, *La Vita di Luigi Grotto* [Roverigo: 1777], and may, of course, be the work of another Groto, differing from him only in name, the coincidence of time and style notwithstanding.

Sub-section II.
CHILDREN'S BOOKS.

693. ANONYMOUS.

The Kelpie's Fiddle-bow. Translated from the German by A. N. N., illustrated by E. L. Shute.

London, n.d. [1890]. *Marcus Ward*. 4to, pp. 36 (not paged).

694. ASBJORNSSEN.

Little Fred and his Fiddle (from Asbjornsen's Norwegian Fairy Tales).

London, n.d. []. *Sampson Low & Co.* 4to, pp. 10.

695. CALDECOTT, *Randolph*.

Hey-diddle-diddle and Baby Bunting.

London, n.d. [1880]. *G. Routledge*. Oblong, pp. 24.

The genius of Caldecott has saved this child's book from the oblivion to which its class is usually doomed. The late Mr. Caldecott most kindly arranged his original sketch for the frontispiece to form the vignette at the head of the introduction to my work, No. 25.

696. GREEN, *E. M.*

The Child of the Caravan ; or, The Boy
Musician.

London, n.d. [1889]. *Griffith, Farran &
Co.* 4to.

Sub-section III.

TRACTS AND RELIGIOUS BOOKLETS.

697. ANONYMOUS.

The Blind Fiddler, by the Author of "Wee Hunchie," etc., etc.

Edinburgh, n.d. []. *Religious Tract Society.* 12mo, pp. 80.

698. ANONYMOUS.

The Singular Life and Surprising Adventures of Joseph Thompson, known by the name of Fiddler Thompson, of Halifax ; with an account of the various hardships he endured ; the wickedness of common Fiddlers and Fiddling ; his practice as a Horse-Rider and Juggler ; narrow escape from death ; his being a Fiddler on a cruise in a Privateer ; his cruelty as a husband, father, etc. ; and his subsequent conversion and devotion to God.

Wakefield, n.d. [1880]. *W. Nicholson.* 32mo.

699. CHABOT, *E.*

Des Königs Geige. Eine Weihnachtsgeschichte.

Konstanz, n.d. [1890]. *W. Meck.* 16mo.

700. KENYON, *Edith C.*

The Old Violin; or, Charity Hope's own Story.

London, 1887. *J. Nisbet.* 8vo. pp. 148.

701. PALGRAVE, *Mary E.*

Blind Jem and his Fiddle.

London, n.d. [1884]. *Society for Promoting Christian Knowledge.* 8vo.

702. POWER, *P—— B——.*

Dinah's Fiddlestick and "I Quite Forgot."
By the Rev. P. B. Power, M.A., author of
"The Oiled Feather," etc.

London, n.d. []. *S.P.C.K.* Large
8vo, pp. 32.

DE FIDICULIS BIBLIOGRAPHIA.

Part V.

MÉTHODES AND INSTRUCTION BOOKS.

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DE FIDICULIS BIBLIOGRAPHIA:

BEING AN ATTEMPT TOWARDS A

Bibliography of the Violin

*AND ALL OTHER INSTRUMENTS PLAYED WITH A BOW
IN ANCIENT AND MODERN TIMES.*

ANALYTICAL CATALOGUE

OF ALL

*BOOKS, PAMPHLETS, MAGAZINE AND NEWSPAPER ARTICLES, BOOK
AND DICTIONARY EXTRACTS, DRAMAS, ROMANCES, POEMS,
MÉTHODES, INSTRUCTION-BOOKS AND THEORETICAL
AND SCIENTIFIC WORKS RELATING TO
INSTRUMENTS OF*

THE VIOLIN FAMILY

*HITHERTO FOUND IN PRIVATE OR PUBLIC LIBRARIES, OR REFERRED
TO IN KNOWN WORKS ON THE SUBJECT.*

BY

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FROM THE AUTHOR TO THE READER.

ON the commencement of the publication of this work I undertook, if possible, to complete it in ten parts. This promise, by dint of much compression and elimination, I have been able to fulfil, so that the next will be the tenth and concluding part. As soon as possible after the publication of that part, Messrs. Griffith Farran & Co. will issue (at the uniform published price of 2s. 6d.)—(i.) a Third Supplement, containing the large number of titles that have come in since the publication of the 2nd Supplement ; (ii.) a title page, introduction, and indices for binding ; and (iii.) six plates giving full sized facsimiles of the title pages of six of the rarest works described in this bibliography.

As at present advised, I propose to issue—(i.) An Index of Authors' Names ; (ii.) A Biographical Index ; and (iii.) A General Subject Index. These are designed to be placed at the commencement of the volume, and will form, as it were, an abstract of the work for preliminary reference. I shall, however, be very much obliged to any reader who will make any suggestions on this very important subject.

EDWARD HERON-ALLEN.

NEWBERRY HOUSE, CHARING CROSS ROAD.

1st January, 1893.

Part V.

METHODES AND INSTRUCTION
BOOKS.

I HAVE already so severely criticized the incompleteness of my work, that any detailed apology for the shortcomings of this part of it would seem redundant. It suffers primarily from hurry. The MS. of the following pages was not commenced until 1886, and consequently the rest of the volume has had six years' start of this portion of it. I have, however, noted every instruction book of which I could find any record, utilizing the works of Fétis, Lichtenthal, Forkel, Whistling, and others [*q. v. post, sub Reference Books*], and of Roth, Tottman, Schröder, Heim, and others [*q. v. ante, Part I., Section V., Sub-section*]. That I have succeeded in noting one-half of the instruction books that have been published between the works of Gerle [No. 225], and (say) Polonaski [No. 888], I do not for one moment imagine, but I think I may claim to have laid the foundation for a complete bibliography of méthodes.

Before we can come to any precise conclusions regarding the executants of earlier days, it is of paramount importance that we should arrive at

some notion as to how they were taught, who were their masters, and what were their methods of instruction. A study of the instruction books, from that of Hans Gerle, printed in 1532, to that of Cartier, published in 1800, is the first requisite. By examining these old violin schools we can arrive at some idea of what was expected of a fiddler in the days of our forefathers, and we can ascertain approximately at what dates the art of violin-playing made strides, from the elementary performance on the Rebec to the perfected development of the harmonic tones on the Violin by Paganini. I have neither time nor patience to embark upon such a study, but in the formation of my library of works relating to the violin I have been very forcibly struck by the slow and sure progression of violin-technique as illustrated by the instruction books and méthodes of past centuries.

This prefatory note must be read in conjunction with the notes affixed to Part I., Section IV., Sub-section 2, and Section V.; there are many works cited in the following pages that at first sight might seem more adapted for insertion in those places than in this, and *vice versa*. The distinction I have endeavoured to draw has been that between pure méthodes, whose only object is to instruct pupils in the *practice* of bow instruments, and works that contain essays or disquisitions upon the theory or history of bow instruments. The difficulties attending such a distinction in the cases of works like those of Gunn [Nos. 229 and 229a], Macdonald [No. 243], Quarenghi [No. 323], Mozart [Nos. 876-882], Guhr [Nos. 801-2], Philpot [No. 247], and many

others are very great, the theoretical treatise merging into the pure *méthode* by practically imperceptible degrees.

In the same way the pure *méthodes* merge by imperceptible degrees and under misleading titles into mere books of exercises and studies for the instruments. These I have rigorously excluded, retaining only such works as profess to teach the practice of violin-playing *ab initio*.

I have also thought it advisable to make Section I. a catalogue of instruction books for the early viols. It may be said that Gerle's work [No. 225], and Rousseau's [No. 250] might have seemed more adapted to this part than to Part I., Section V. As a fact, however, the polemical nature of those works rendered their insertion among theoretical works preferable to giving them a place here. At the same time I am of opinion that some of the works here cited in Section I. might better have been included in Part I., Section V. [*Scilicet*, 704 and 712.]

There are a few works cited in this Part that I have not actually seen. They have not, however, been admitted until I had satisfied myself that the authority for their existence was good. When I have doubted the authority, I have either rejected the work or recorded the doubt.

Section I.

THE EARLY VIOLS.

703. **DANOVILLE, *Le Sieur.*** L'Art de Toucher le dessus et basse de Viole contenant tout ce qu'il y a de necessaire, d'utile, et de curieux dans cette science ; avec des principes, des règles et observations si intelligibles, qu'on peut acquerir la perfection de cette belle science en peu de temps, et mesme sans le secours d'aucun maistre.

Paris, 1687. *Chr. Ballard.* 8vo, pp. 47.

Fétis states that Danoville was an "écuyer," and a pupil of Sainte-Colombe (to whom No. 250 was dedicated), and that he was a viol master in the reign of Louis XIV.

704. **GANASSI DEL FONTEGO, *Silvestro.*** Part I. Regola Rubertina che insegna sonar de Viola d'arco tastada.

Venezia, 1542. *For the Author.*

Part II. Lettione seconda pur della prattica di sonare il violone d'arco da tasti, composta

per Silvestro Ganassi del Fontego desideroso nella pictura la quale tratta dell' effetto della corda falsa, giosta et media et il ponere li tasti con ogni rason e prattica et ancora lo accordare ditto violone con la diligentia conveniente in diverse maniere et accomode ancora per quelli che sonano la viola senza tasti. Con una nuova tabolatura di lauto, &c.

Venezia, 1543. *For the Author.*

This is one of the most interesting and valuable works in the literature of bow instruments. An account of it is to be found in Fétis' "Biographie Universelle," *sub* GANASSI.

705. MILANDRE, ——. *Méthode facile pour le Violon d'Amour.*

Paris, 1782. 4to.

706. NARBAEZ, *Ludovico de.* *Libros del Delfin de Musica de cifras, para tañer vihuela.*

Valladolid, 1530. 4to.

This work is cited by Lichtenthal, I have not seen it. A copy dated 1538 was sold by Herr Leipmannssohn in Berlin in 1889 (for £50), and he stated that the "Vihuela" was "ein thus Instrument der Guitarre ganz ahnlich."

707. SIMPSON, *Christopher.* *The Division Violist, or an Introduction to the Playing upon a ground Divided into Two Parts. The First, directing the Hand, with other Preparative Instructions. The second, Laying open the Manner and Method of Playing Extempore or Composing Division to a Ground to which are Added some Divisions made upon Grounds for the Practice of Learners by Chr. Simpson.*

London, 1659. *W. Godbid for J. Playford.*
Folio, pp. x. and 68.

708. — *Second Edition.* Chelys minuritionum
artificio exornata sive Minuritiones ad Basin,
etiam Extempore Modulandi Ratio in tres
partes distributa. The Division Viol or The
Art of Playing extempore upon a ground divided
into three parts. (*Here follows a table of
contents in Latin and in English.*) Authore
Christophoro Simpson | Editio Secunda.

London, 1665 or 1667. *W. Godbid for H.
Brome.* Folio, portrait and pp. xii., not paged,
and 68.

Some doubt exists whether this edition was issued in 1665
or 1667, the letters M.D.C.LXV being printed with the title, and
the final II. being apparently added (in all the copies I have
ever seen) by hand-stamp.

709. — *Third Edition.* Same title with
“Editio Tertia : Prioribus Longe Auctior.”

London, 1712. *W. Pearson for R. Mears
and A. Livingston.* Folio, pp. viii. not paged,
and 68.

Absolutely identical with the last edition, save that four
pages of dedication to Sir John Bolles are left out.

710. WODICZKA, T——. Korte Instructie voor
de Viool in't Hoogduitsch opgesteld, en uit dat
origineel in't Fransch en Nederduitsch vertaald
door Jac. Wilh. Lustig.

Amsterdam, 1757. *Glossen.*

711. — Méthode nouvelle et facile pour
apprendre à jouer du pardessus de Viole.

Lyons, 1766.

Lichtenthal cites this as a methode for the *Viola*, but, like the preceding work, it is one of the last instruction books published for the older viols.

712. ZOELLER, *Carli*. Alliance Musicale. Dedicated by permission to H.R.H. Arthur, W.P.A., Duke of Connaught and Strathearn, K.G., K.T., K.P. New Method for the Viole d'Amour (The Love Viol). Its Origin and History, and Art of Playing it, by Carli Zoeller, Member Royal Academy, S. Cecilia, Rome, Honorary Member Royal Institute of Music, Florence.

London, 1885. *J. R. Lafleur*.

This was the first *méthode* published to encourage the *renaissance* of the Viole d'Amour under the auspices of Mr. E. J. Payne [Vide No. 351], Mr. Louis Van Waefelghem, Mr. Louis Schneider, Herr Zoeller, and Mr. Dolmetsch.

Section II.
THE VIOLIN.

713. ANONYMOUS.

The Art of Playing on the Violin with a New Scale showing how to stop every Note, Flat or Sharp, exactly in Tune, and where the shifts of the Hand should be made. To which is added a Collection of the finest Rigadoons, Almands, Sarabands, Courants, and Opera Airs extant.

London, n.d. [1720]. *Engraved, printed, and sold by T. Cobb at y^e Apollo in Silver St^r near Cheapside, and John Simpson at the Viol and Flute in Sweetings Alley near the Royal Exchange.* Large 8vo, pp. 48.

This was one of the most important violin instruction books of the last century, besides being one which may claim to be the first work of the kind ever published, and one which gives rise to many curious reflections. It was reprinted from the same engraved plates and with the same frontispiece (a man playing the violin in a hat, costume and wig, *temp.* Queen Anne) as part V. of

714. ANONYMOUS [PRELLEUR, *Peter*].

The Modern Musick-Master, or the Universal Musician, Containing I., II., III., IV., V., The Art of Playing on the Violin (*as above*), VI., &c.

London, 1731. *Engraved, printed, and sold at the printing office in Bow Church Yard.* Large 8vo.

This "Part V." is identical with No. 713, save in that No. 713 bears the imprint above set forth. This Part V. is often, however, sold as a separate work with the old "Bow Church Yard" imprint, the pagination being independent, 1-48. The whole of the instruction part of the work next appears with a few very slight verbal alterations in

715. ANONYMOUS.

The Compleat Tutor For the Violin, Containing The Best and Easiest Instructions for Learners to Obtain a Proficiency To which are Added a Choice Collection of the most Celebrated Italian, English, and Scotch Tunes.

London, n.d. [1780]. *Peter Thomson at y^e Violin Hautboy and German Flute, y^e West end of S^t. Paul's Church Y^d.* Large 8vo, pp. 36.

but the music part of this work is different to that in Nos. 713 and 714. The instructions are engraved on the plates in Roman letters, and the frontispiece has become a gentleman without a hat, in a wig and costume which lead me to date the work about 1780. Herr Paul David writing in "Grove's Dictionary of Music and Musicians," in noticing the work of Geminiani [*vide post*, No. 793], says that that work (published in 1740) "was the first of its kind ever published in any country, six (*should be sixteen*) years earlier than Leopold Mozart's Violin-

Schule" [No. 876], but this, as will be seen from the above notes, is incorrect, unless, indeed, Geminiani be the anonymous author of the two works cited above, a suggestion which is supported by the facts that Geminiani came to England in 1714, and supported himself as a violin-master, and that the works cited below [No. 793, 794, and 795] are almost word for word taken from the above works [Nos. 713 and 715]. Nos. 793 to 795 were certainly published *long after* Nos. 713 and 714—indeed, I should think from the superior style of production and the costumes in the frontispiece, after Geminiani's death in 1761—but either Geminiani was the anonymous author of Nos. 713 and 715, and only put his name to a revised version of them when he reached his zenith, *or* he, or the other compiler of Nos. 793 to 795 (*vide post*) deliberately copied the work of the earlier (perhaps the earliest) writer of an instruction book for the violin. It must also be noted in this place that in the preface to Prelleur's "Musick-Master" [No. 714], he states, "As to the shape of this Book, I believe it will be more acceptable to the curious than the Antiquated Manner of opening Lengthways since 'tis more Convenient and Beautiful, as having the Advantage of being an Ornament to a Library." Now it may be remarked that the works attributed to Geminiani [Nos. 793 to 795] "open lengthways." I am *sure* that those I have seen were printed fifty years after the books cited above, but I am unaware of any instruction books coeval with or earlier than Nos. 713, 714, and 715, "opening lengthways."

716. ANONYMOUS.

La Parfaite Connoissance du Manche du Violon, etc.

Paris 1782.

717. ANONYMOUS.

Tablature Idéale du Violon jugée par feu M. le Clair l'Ainé, être la véritable.

Paris, 1766. 8vo.

718. ANONYMOUS.

Paganini's Method of Producing the Harmonic Double Stops.

London, n.d. [1840]. Oblong, pp. 20.

719. ANONYMOUS.

The Art of Playing the Violin without a Master, an improved and complete Tutor for the Instrument containing the Rudiments of Music simplified; instructions, scales, and exercises and a selection of popular airs.

Glasgow, n.d. [c. 1880]. *Cameron & Ferguson*. Pp. 24, sm. 4to.

720. L'ABBÉ *le fils*. [Pseudonym of *Joseph Barnabé SAINT-SÉVIN*]. Principes du Violon pour apprendre le doigté de cet instrument, et les differends [*sic*] Agréments dont il est susceptible. Dédiés à M. le Marquis de Rodouan de Damartin par M^r. l'Abbé le fils (etc., etc., etc., prefatory).

Paris, n.d. [c. 1760]. *Des Lauriers*. Fol. pp. 82.

721. ABEL, *Ludwig*. Violinschule. Eingeführt beim Unterricht an der Kgl Musikschule in München. 2 Theile.

Cologne, n.d. [c. 1870]. *P. S. Tonger*.

722. ALARD, *Delphin*. École du Violon. Méthode complète et progressive à l'usage du Conservatoire de Paris.

Paris, n.d. [1864]. *Schonenberger*.

723. — Violinschule.

Mayence, n.d. [1880]. *Schott.*

724. ALDAY, *l'ainé*. Nouvelle Méthode de Violon, contenant les principes détaillés de cet instrument, etc.

Lyons, n.d. [c. 1795]. *Cartoux.*

725. ALDAY, *Cadet*. Grande Méthode élémentaire pour le Violon.

A Paris, n.d. [c. 1850]. *Chez tous les Marchands de Musique*, 4to.

725a. ALTHAUS, *Basil*. The A.B.C. Elementary Violin School, being an easy Introduction to all Violin Tutors.

London, n.d. [1892]. *Donajowski.*

726. ANDRÉ, *Johann Anton*. Anleitung zum Violinspielen in Stufenweisegeordnete Uebungstücke. Zwei Theile.

Offenbach ^a/_R. 1807. *André.*

727. — Op. 30. Nouvelle Méthode de Violon.

Paris, n.d. [c. 1820]. *Duhan.*

728. ANICOT. Méthode de Violon.

Paris, n.d. [c. 1800]. *Frère.*

Cited by *Lichtenthal and Whistling*, but not identified.

729. BAGANTZ, *A. F.* Violinschule. Neueste praktische und leicht verständliche Methode für den Selbstunterricht geeignet. 3 Theile.

Leipzig, n.d. []. *J. H. Zimmermann.*

730. BAILLARD. Méthode de Violon, adoptée

pour les Pages de la musique du Roi de France.

Paris, 1818. *Nadermann.*

731. BAILLEUX, *Antoine*. Méthode raisonnée pour apprendre à jouer du Violon, avec le doigté de cet Instrument, et les différens agrémens dont il est susceptible.

Paris, 1779.

732. — *Second Edition*, 1798.

733. BAILLOT, *Pierre Marie F. de S.* L'Art du Violon, Méthode en cinq suites avec texte français et allemand.

Paris, 1835. *Ozi.*

Mayence, n.d. [1884]. *Schott.*

734. — Violinschule, revidiert und geordnet nach Grundsätzen eines systematischen Fachlehrverfahrens, sowie durch Erklärung und instructive Beispiele wesentlich ergänzt von R. Kaden.

Potschapel, n.d. []. *Bellmann und Thümer.*

735. BAILLOT, RODE, and KREUZER. Méthode de violon, rédigée par Baillot; adoptée par le Conservatoire.

Paris, 1803. *Ozi.*

736. BEDARD, *J. B.* Méthode de Violon, courte et intelligible.

Paris, 1800. *Leduc.*

737. BERGERRE, *Alexandre Basile*. Méthode de Violon adoptée par le Conservatoire de Paris.
Paris, 1837. *Janet et Cotelle*.
738. — Op. 62. Rudiments du Violon ou l'art d'apprendre à lire pour cet instrument.
Paris, 1846. *Richault*.
739. BERGMANN. Op. 4. Violinschule mit 1, 2, 3, und 4-stimm Uebungsstücken für Seminaristen und Präparanden-Anstalten.
Regensburg, n.d. []. *Coppenrath*.
740. — Op. 77. Premier Guide du Violoniste.
Mayence, n.d. []. *Schott*.
741. BERIOT, *Charles de*. Op. 102. Méthode de Violon, divisée en trois parties.
Paris, n.d. [1858]. *For the Author*.
Mayence, n.d. [1859]. *Schott*.
742. — Op. 123. École transcendante du Violon, Annexe de la Méthode.
Mayence, n.d. [1867]. *Schott*.
743. BERR, *F. M.* Vollständige Violinschule, eingetheilt in fünf Kurse nach einer neuen leichten und praktischen Unterrichtsmethode für den Selbstunterricht sowohl, als für den Massenunterricht an Studienanstalten Seminaristen, Präparanden und Musikschulen.
Hildburghausen, n.d. []. *Gadow*.
744. BLAGROVE, *W. M.* New and Complete

System of Playing the Violin, with easy and progressive exercises.

London, n.d. [c. 1850].

745. BLUMENTHAL, *Joseph de*. Kurzgefasste Theoretisch-praktische Violinschule.

Vienna, 1812. *Steiner*.

746. BORNET, *Aîné*. Nouvelle Méthode du Violon et de la Musique.

Paris, 1788. *Janet et Cotelle*.

747. BRÄHMIG, *Bernhard*. Praktische Violinschule.

Leipzig, n.d. [c. 1850]. *H. Merseburger*.

748. BRENNECKE. Op. 17. Der erste Unterricht im Violinspiel.

Potschapel, n.d. []. *Bellman und Thümer*.

749. BRUNI, *Antonio Bartolomeo*. Nouvelle Méthode de Violon très-claire et facile, précédée des principes de musique extrait de l'Alphabet de Madame Duhan.

Paris, [c. 1800]. *Duhan*.

This is cited by Lichtenthal. I do not know how far it is identical with No. 750.

750. — Nouvelle méthode pour le violon.

Paris, [c. 1810]. *Schonenberg*.

750a. — Nouvelle Méthode de Violon, augmentée de 23 airs, arrangés par Mazas, &c.

Paris, n.d. [1845].

751. BUTTSCHARDT, *Karl*. Op. 10. Praktischer Lehrgang des Violinspiels vom ersten Anfange bis über die Mittelstufe.

Stuttgart, n.d. [c. 1880]. *Zumsteeg*.

752. CAMBINI, *Jean Joseph*. Méthode de Violon. Paris [c. 1790]. *Nadermann*.

- 752a. — Petite Méthode de Violon. Paris [c. 1795]. *Doisy*.

753. CAMPAGNOLI, *Bartolomeo*. L'Art d'inventer à l'improviste des fantaisies et cadences pour le Violon.

Leipsig, n.d. [c. 1790]. *Breitkopf und Härtel*.

754. — Op. 21. Nouvelle Méthode de la mécanique progressive du jeu de Violon, divisée en cinq parties et distribuée en 132 leçons progressives pour deux violons et 118 études pour un violon seul.

Leipzig, n.d. [1824]. *Breitkopf und Härtel*.
Milan, . *Ricordi*.

755. — New and progressive method on the mechanism of Violin playing, consisting of 132 progressive lessons for 2 violins and 118 Studies for 1 Violin.

London, n.d. [c. 1856].

756. CARPENTIER, *Adolphe Clair Le*. Méthode de Violon.

Paris, n.d. [c. 1820]. *Frey*.

757. CARTIER, *Jean Baptiste*. L'Art du Violon, ou Division des Écoles choisies dans les Sonates Italienne, [*sic*] Française, et Allemande.

Second title finely engraved. Same, with, "Précédée d'un abrégé de principes pour cet instrument."

Paris, n.d. [l'an 6, 1798]. *Decombe*.

This partakes perhaps rather of the nature of a collection of pieces than a pure *méthode*.

758. CASE, *George Tinkler*. Tutor for the Violin. London [1883]. *Boosey*.

759. CHEVESAILLES. Petite Méthode de Violon. Paris, n.d. [c. 1820]. *Schonenberger*.

760. COBHAM, *Charles*. Harmonic System for the Violin. A treatise on Single and Double Harmonics.

London, n.d. [1820]. *The Author*.

761. CORETTE [or CORRETTE?], *Michel*. L'École d'Orphée, Méthode pour apprendre facilement à jouer du Violon, dans le goût français et italien; avec les principes de musique et beaucoup de leçons à 1 et 2 violons, &c., &c. Œuvre xviii.

Paris, 1738. *Chez l'Auteur*.

762. — L'Art de se perfectionner dans le violon, où l'on donne à étudier des leçons sur toutes les positions des quatre cordes du violon et les différents coups d'archet, &c., &c. Cet ouvrage fait la suite de l'École d'Orphée, méthode pour le violon.

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Printed & sold by David Rutherford at the
Violin & German Flute in St. Martins Court
near Leicester Fields.

Paris, n.d. [1783]. *Castagneri*.

A very complete and interesting account of these two works occurs in J. B. Weckerlin's "*Bibliothèque du Conservatoire National de Musique et de Déclamation*." [Paris, 1885]. p. 442: which description is followed by that of Nos. 939, 973, 1028, and 1044, *post*.

763. CROME, *Robert*. The Fiddle new Model'd or a useful Introduction for the Violin Exemplify'd with familiar Dialogues by Robert Crome. Price 3s. 6d.

London, n.d. [c. 1730]. 8vo. *Printed and sold by David Rutherford at the Violin and German Flute in St. Martin's Court near Leicester Fields.*

Experts have differed considerably as to the exact date of this work, which is certainly the earliest of its kind published in England. I should think that it was published between 1725-1750. It is printed entirely from engraved plates.

764. CRUZ, *Agostino da*. Lira de Arco ou arte de tanger Rabeca.

Lisbon, 1639.

765. CZERNY, *Josef*. Praktischer Lehrgang des Violinspiels, in vier Stufen.

Brunswick, n.d. [1883]. *Litolff*.

766. DANCLA, *Jean Charles*. Op. 52. Méthode élémentaire et progressive.

Paris, n.d. [c. 1850].

766a. — English translation by J. W. Westbrook.

Mayence, n.d. [1884]. *Schott*.

767. — Op. 90. L'Art de Moduler au Violon par A. Panseron. Toute la partie spéciale du Violon est de Mr. Charles Dancla.

Paris, 1859. *Chez l'auteur.*

768. DAVID, *Ferdinand*. Vorstudien zur hohen Schule des Violinspiels.

Leipzig, n.d. [1872]. *Breitkopf und Härtel.*

769. — Violinschule. I. Theil, Der Anfänger. II. Theil, Der Fortgerückte Schüeler.

Leipzig, n.d. [1864]. *Breitkopf und Härtel.*

770. — Die hohe Schule des Violinspiels. Werke berühmter Meister des 17-ten und 18-ten Jahrhunderts für Violine und Pianoforte bearbeitet und herausgegeben von Ferd. David. 2 Bände.

Leipzig, n.d. [1867]. *Breitkopf und Härtel.*

771. DE BERIOT, *Charles*, vide BERIOT, *C. de*.

772. DEMAR, *Joseph*. Nouvelle Méthode Abrégée pour le Violon, avec tous les principes indispensables à l'usage des commencans.

Paris, 1808.

Orleans, 1808. *Chez l'Auteur.*

773. DEMAR, *Jean Sebastien*. Méthode de Violon, avec 40 Duos faisant suite de la Méthode.

Paris, n.d. [c. 1810]. *Imbault & Janet & Cotelle.*

These two professors were brothers.

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774. DEPAS, *Ernest*. Méthode complète de Violon. Op. 28.
Paris, n.d. [c. 1850]. *Leduc*.
- 774a. ——— École moderne du Violon.
Paris, n.d. [1880].
775. D'ESTE, *Dr. J.* The Violin in class. Complete Graduated Guide to the Art of playing.
London, n.d. [c. 1875].
776. DOMINIK, *F.* Neue theoretische-praktische Violinschule in 2 Abtheilungen.
Augsburg, n.d. [c. 1830]. *Böhm*.
777. DONT, *Jacob*. Theoretische und praktische Beiträge zur Ergänzung der Violinschulen und Erleichterung des Unterrichts. 8 Hefte.
Vienna, n.d. [c. 1850]. *E. Wedl*.
778. ——— Op. 60. Die Skalen und Kadenzen für Violine mit systemathischem Fingersatz und Lagenwechsel.
Vienna, n.d. [c. 1850]. *E. Wedl*.
779. DUPIERGE, *Felix Tiburce Auguste*. Méthode de Violon. Op. 30.
Paris, [c. 1815]. *Frère fils*.
780. DUPONT, . Principes du Violon.
Amsterdam, 1720 (?).
781. DURIEU, *M.* Méthode de Violon.
Paris, 1796.
782. ECKHARDT, . Praktischer Unterricht zur Erlernung der Violine.
Bonn, n.d. []. *Mompour*.

783. EICHBERG, *Jules*. Op. 21. Nouvelle Méthode pratique et abrégée de Violon divisée en deux parties.

Leipzig, n.d. [c. 1860]. *Hofmeister*.

784. FARMER, *Henry*. Henry Farmer's New Violin School wherein the art of Bowing and Fingering that Instrument is explained in a series of examples and scales progressively arranged, to which is added a Selection of Favourite Airs.

London, n.d. [1857 and 1887]. *Brewer & Co.* Oblong 4to.

785. FAURE, *F.* Nouveaux Principes de Violon à l'usage des Commencants pour servir d'introduction à la Méthode du Conservatoire.

Paris, n.d. [c. 1820]. *Cotelle*.

786. FLADE, *Oswald*. Op. 4. Elementar Violinschule insbesondere für Lehrerseminare.

Leipzig, n.d. []. *L. Hoffarth*.

787. FLEMING, *James M.* The Practical Violin School for home students a Book of Instruction and Exercises in Violin Playing for the use of Amateurs, Self-learners, Teachers, &c.

London, 1886. *J. Upcott Gill*.

788. FRÖHLICH, *J.* Violinschule. Auszug aus dessen grösserem Werke "Die Allgemeine Theoretische und Praktische Musikschule."

Bologne and Bonn, n.d. [1810-11]. *Simrok*.

The Méthodes Nos. 942, 985, and 1030, are excerpts from the same work.

789. — Violinschule nach den besten Meistern bearbeitet.

Mayence, n.d. []. *Schott.*

790. GARAUDÉ, *Alexis de*. Méthode de Violon, contenant un abrégé des principes de musique adaptés à cet instrument, les règles générales de la tenue et du doigté du Violon, &c.

Paris, n.d. [c. 1830]. *For the Author.*

791. GEBAUER, *M.* Op. 10. Principes élémentaires de la musique. Positions et gammes de Violon.

Mayence, n.d. [c. 1845]. *Schott.*

792. GEHOT, *Joseph*. The Art of Bowing the Violin.

London, n.d. [c. 1786]. *Rolffs*. Oblong 4to.

793. GEMINIANIA [*Geminiani*], *F.* Compleat Instructions for the Violin. Containing the Easiest and Best Methods for Learners to Obtain a Proficiency, with some useful Directions, Lessons, Graces, &c. By Geminiania. To which is added a favourite Collection of Airs, Marches, Minuets, &c., with several excellent Pieces for two Violins. Price 1s. 6d.

London, n.d. [1740]. *J. Longman and Co.* at the Harp and Crown, No. 26 Cheapside.

Oblong, pp. 36. *Printed entirely from engraved plates.*

794. — The Art of Playing on the Violin, containing all the rules necessary to attain a perfection on that Instrument, &c. Op. IX.

London [1751]. *Second Edition*, 1791.
Bremner. Folio.

795. — The Entire New and Complete Tutor for the Violin, containing the easiest and best methods for learning to obtain a proficiency.

London, n.d. [c. 1790]. *J. Preston*.

796. — L'art de jouer le violon contenant les règles nécessaires à la perfection de cet instrument avec une grande variété de compositions très utiles à ceux qui jouent la basse de violon ou le clavecin. Opera IX. gravée par Mme. Vendôme.

Paris, n.d. [c. 1730]. *Huberty*.

797. — L'Art du Violon, ou méthode raisonnée pour apprendre à bien jouer de cet instrument. Nouvelle edition.

Paris, n.d. [c. 1750]. *Sieber*.

These works are fully discussed in the opening note on the anonymous "tutors" of the early part of the 18th century.

798. GLOVER, *Charles W.* An Elementary Treatise on the Violin.

London, n.d. [c. 1840].

799. GRÜNWALD, *Adolph*. Op. 6. Finger-und Strich-Übungen.

Berlin, n.d. [c. 1880]. *M. Bahn*.

800. — Op. 10. Die Lagen.

Berlin, n.d. [c. 1880]. *M. Bahn*.

801. GUHR, *Carl*. Ueber Paganini's Kunst die Violine zu Spielen; ein Anhang zu jeder bis jetzt erschienenen Violin-schule nebst einer Abhandlung über das Flageoletspiel in einfachen und Doppeltönen, den Heroen der Violine Rode, Kreutzer, Baillot, Spohr zugeeignet von Carl Guhr, Director und Kapellmeister des Theaters zu Frankfurt a/M.

Mainz, Paris, & Antwerp, n.d. [1831]. *B. Schott's Sohner*.

802. — L'Art de jouer de Violon de Paganini, appendices a toutes les Méthodes qui ont paru jusqu'a ce jour avec un Traité des sons harmoniques simples et doubles. Ouvrage dédié aux Grands Maîtres Rode, Kreutzer, Baillot, Spohr par Charles Guhr.

Paris, n.d. [c. 1845]. *Schönenberger*.

803. GUICHARD *M*. École du Violon. Grande Méthode complète et raisonnée pour le violon.

Paris, n.d. [c. 1840]. *Schlesinger*.

804. HABENECK, *François Antoine*. Méthode théorique et pratique de violon.

Paris, n.d. [c. 1820]. *Canaux*.

NOTE.—This volume contains six interesting pages in the facsimile autograph of Viotti, purporting to be fragments of a Violin-school.

805. HAMILTON, *J. A.* A Complete and Popular course of Instructions for the Violin.

London, n.d. [c. 1840].

806. HAMMA, *Franz.* Op. 15. Violinschule für Präparandenanstalten und Lehrerseminarien, sowie für den Privat-unterricht.

Metz, n.d. [c. 1880]. *For the Author.*

807. HAUSER, *Karl Theodor.* Elementar Violinschule. Theoretisch praktischer Lehrgang zur gründlichen Erlernung des Violinspiels.

Nuremberg, n.d. []. *W. Schmid.*

808. HEINZE, *L.* and KOTHE, *W.* Theoretisch-praktische Violinschule.

Lobschutz, n.d. []. *L. Kothe.*

809. HENNIG, *Karl.* Op. 15. Praktische Violinschule. Nach pädagogischen Grundsätzen.

Magdeburg, 1841.

810. — Op. 31. Instruktive Uebungsstücke in verschiedenen Lagen und Stricharten.

Leipzig, n.d. []. *L. Merseburger.*

811. HENNIKER, *H. F.* Complete Manual for the Violin.

London, n.d. [].

- 811a. HENNING, *C. W.* Practical Instruction for the Violin on Scientific Principles.
Boston, U.S.A., 1864.
- 811b. — First Book for the Violin. Edited, &c., by J. A. Kappey.
London, n.d. [1883]. *Boosey.*
812. HENRY, *Bonaventure.* Méthode de Violon, contenant . . . la tenue de cet instrument et de l'archet, des exercices pour bien placer les doigts, &c., &c.
Paris, n.d. [c. 1800]. *Boieldieu, and Imbault.*
813. HERING, *Karl Friedrich August.* Op. 13. Elementar Violinschule, und Elementar Etuden.
Leipzig, [1857]. *Breitkopf und Härtel.*
814. — Praktische Violinschule nach einer neuen, leichten und zweckmässigen Stufenfolge.
Leipzig, 1810. *Fleischer.*
815. — Les Commandemens du Violon.
Paris, 1812. *Van Ixem.*
- 815a. — Die Kunst des Violinspiels, &c.
Berlin, n.d. [1866].
816. HERRMANN, *Eduard.* Op. 9, 10. Technik des Violinspiels. 2 Theile.
Nuremberg, n.d. [1883]. *W. Schmid.*
817. HERRMANN, *Friedrich.* Tonleiterschule.
Brunswick, n.d. [c. 1875]. *Ed. Peters, 2127 a. b. c.*

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818. — Violinschule.
Leipzig, . *Ed. Peters*, 1897 *a. b.*
819. HERMANN, *Gottfried*. Theoretisch praktische Elementar-Violinschule.
Brunswick, n.d. [c. 1879]. *Bauer*.
820. HESKETT, *A. J.* Heskett's Theoretical and Technical Violin Course containing Instructions for Mechanical Fingering, Technical Execution and Bowing with portions of the bow only, Legato, Staccato, Martelé, Sautille, Roundhand, Backhand, and other Bowings in more than 30 different ways, &c., &c.
London, 1886. *F. Pitman*. Folio, pp. 42.
821. HIEBSCH, *Joseph*. Leitfaden für den elementaren Violin-unterricht.
Vienna, n.d. []. *E. Wedl*. 7 Hefte.
822. HILLGENBERG, *Richard*. Leitfaden für den ersten theoretischen und mechanischen Elementarunterricht des Violinschülers, &c., &c.
Leipzig, n.d. []. *Leuckart*.
823. HOFMANN, *Richard*. Op. 31. Violinschule. Theoretisch-praktischer Lehrgang zur Erlernung des Violinspiels. 2 Theile.
Leipzig, n.d. [c. 1875]. *Kistner*.
824. — Der Elementargeiger. Practischer Lehrgang für Violine.
Leipzig, n.d. [1878].

825. HOHMANN, *Christian Heinrich*. Praktische Violinschule.

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826. HONE, *Jules*. Méthode de Violon.

Brussels, 1874. *Schott*.

827. HOPPE, *W.* Der erste Unterricht im Violinspiel besonders für Präparandenanstalten und Seminarien.

Leipzig, n.d. []. *C. Merseburger*.

828. HUBER, *Carl*. Violinschule.

Buda-Pesth, n.d. [c. 1875]. *Táborsky and Parsch*.

829. HÜLLWECK, *Ferdinand*. Op. 10. Die ersten Übungen für die Violine.

Berlin, n.d. [c. 1870]. *A. Fürstner*.

- 829a. JACKSON, *G.* New instructions for the Violin, revised by Saint Jacome.

London, n.d. [1880]. *Laflaur*.

830. JAMES, *W.* A new and complete Tutor for the Violin, wherein the science is clearly explained especially in the Art of Bowing, with a selection of favourite airs.

London, n.d. [].

831. JOUSSE, *J.* The Theory and Practice of the Violin clearly explained in a series of Instructions and Examples particularly calculated to facilitate the progress of Learners in the Art of Bowing with propriety and elegance.

London, n.d. [1811]. *R. Birchall*.

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832. KASTNER, *Jean Georges*. Elementarschule für die Violine mit einem Anhang von Übungsstücken.
Leipzig, n.d. [c. 1835]. *Breitkopf und Härtel*.
833. KAUER, *F.* Kurzgefasste Violinschule.
Vienna, 1787. *Artaria*.
834. — Neuverfasste Violinschule.
Vienna, [c. 1800]. *Eder*.
835. KAYSER, *H. E.* Op. 32. Neueste Méthode des Violinspiels.
Hanbury, n.d. [1879]. *Cranz*.
836. — Der erste Lehrmeister im Violinspiel.
Op. 37.
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Hamburg, 1885. *Cranz*.
837. KEITH, *R. W.* A Violin Preceptor on an entire new principle calculated to lay a regular and stable Foundation for Young Practitioners and to facilitate their early Progress on that Instrument.
London, n.d. [1816]. *The Author*.
838. KEWITSCH, *Theodor*. Op. 35. Elementar-Violinschule für Schulamtspräparanden und Seminaristen. 2 Theile.
Cologne, n.d. [c. 1870]. *Tonger*.

839. KIENINGER, *Joseph Melchior*. Theoretische und Praktische Anleitung für angehende Violinspieler nach den besten Methoden eingerichtet.

Gratz, n.d. [1825]. *J. F. Kaiser*.

840. KLIER, *J. B.* Methodo elementar theorico e pratico para rebeca.

Mayence, n.d. []. *Schott*.

841. KLING, *H.* Violinschule.

Hanover, n.d. []. *Ærtel*.

842. KOCH, *Gustav*. Op. 7. Kleine praktische Violinschule. Eine für Anhänger leicht fassliche Reihenfolge von Übungsstücken im Violinspiel geeignet auch für Seminarien und Präparandenschulen mit Benutzung einiger Kompositionen von Syl. Franke.

Magdeburg, n.d. []. *Heinrichshofen*.

843. LABADENS. Nouvelle Méthode pour apprendre à jouer du violon et à lire la Musique.

Paris, 1793. *Nadermann*. 4to.

844. LACHNITH, *L. W.* Méthode simple et facile pour apprendre les premiers principes de cet instrument contenant exercices sur les quatre cordes du Violon, &c., &c.

Paris, n.d. *Dufaut, and Dubois*.

845. LEHMANN, *J. G.* Op. 20. Theoretisch-praktische Elementar-Violinschule.

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846. LEONARD, *Hubert*. La Gymnastique du Violon ou Résumé des éléments les plus utiles à travailler journellement et offrant de nouvelles ressources pour le doigter des Gammes.
Mayence, [c. 1850]. *Schott*.
847. — Gymnastik des Violinspieler.
Mayence, n.d. [c. 1850]. *Schott*.
848. — La petite Gymnastique du Jeune Violoniste.
Mayence, n.d. [c. 1855].
849. — L'École Léonard, Méthode de Violon.
Paris, n.d. [1877].
850. — L'Ancienne École Italienne.
Paris, n.d. [c. 1855].
851. LEONI (?). Méthode raisonnée pour passer du Violon à la Mandoline.
Paris, 1783.
852. LINNARZ, *R.* Praktische Violinschule. Ein methodisch geordneter Übungsstoff zur gründlichen Erlernung des Violinspiels für Seminare, Präparanden-anstalten, Musik-Institute, sowie für Privatunterricht.
Berlin, n.d. [1886]. *Weinholtz*.
853. LODER, *J. D.* A General and comprehensive instruction book for the Violin, containing upwards of 100 preludes &c., the whole arranged with the proper fingering and bowing.
London, n.d. [1824, 1837, 1841, 1884, &c.].

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854. ——— For the Violin. The whole of the modern Art of Bowing.
London, n.d. [1842].
855. ——— Celebrated Violin-school. Edited, &c., by Westrop.
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856. LOLLI, *Antonio*. École du Violon avec Alto et Basse. Op. 8.
Paris, n.d. [c. 1760]. *Sieber*.
St. Petersburg, n.d. [c. 1775].
857. ——— L'Art du Violon, ou étude pour apprendre à jouer et à se perfectionner sur cet instrument, par le célèbre Lolli. Œuvre posthume.
Paris, n.d. [c. 1800]. *Porto*.
858. LORENZITI, *Bernard*. Principes ou Nouvelle Méthode de musique pour apprendre à jouer facilement du Violon, suivie de 12 Duos progressifs.
Paris, 1798-1800. *Nadermann*.
859. LOTTIN, *D.* Principes élémentaires de Musique et de Violon.
Paris, 1808. *Sieber and Leduc*.
860. MAGERSTÄDT, *J. Ferdinand*. Der Geigenlehrer. Gründliche Anleitung im Geigenspiel für Lehrer-Seminarien und Präparandenanstalten.
Cologne, n.d. []. *P. J. Tonger*.
861. ——— Praktische Violinschule.
Langensalza, n.d. []. *H. Beyer*.

862. MARQUE, *A.* Grand Method for the Violin, the most complete and comprehensive work published in England, suitable to beginners or masters: revised with important additions by Saint Jacome. The English translation by G. Pulleyne and F. Clayton. In three parts.

London [1879]. *Laflaur.*

863. MARTINN, *J. J. B.* Méthode élémentaire pour le Violon contenant les principes de musique, la manière de tenir le Violon, toutes les gammes, &c., &c.

Paris [c. 1810]. *Frey.*

864. — Méthode de Violon.

Paris, n.d. []. *Jouve.*

865. Mason's Violin Tutor. An Easy and simple Method for learning this popular instrument.

London, n.d. [1883]. No publisher's name.

866. MAZAS, *Jacques Féréol.* Op. 34, Méthode de Violon suivie d'un traité des sons harmoniques en simple et double corde.

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866a. — English translation by Dr. W. J. Westbrook.

Mayence [1885]. *Schott.*

867. MEERTS, *L. J.* Méthode élémentaire de Violon avec accompagnement d'un second violon.

Brussels, n.d. [1855]. *Meynne.*

868. — Elementarschule für die Violine mit Begleitung einer Zweiten Violine. 2 Theile.
Offenbach, n.d. [c. 1855]. *André.*
869. — Le mécanisme du Violon divisé en ses divers éléments et appliqué a tous les accens de la musique dans une suite d'études caractéristiques.
Mayence, n.d. [1869]. *Schott.*
870. — Le Mécanisme de l'Archet.
Mayence [1869]. *Schott.*
871. MEILHAN, *P. C.* Op. 7. Die Schule der Gelaüfigkeit; in sechzehn Studien.
Leipzig, n.d. []. *Hofmeister.*
872. METTNER, *Carl.* Violinschule, 2 Theile. Methodisch geordneter Übungsstoff für den Unterricht im Violinspiel besonders für Präparanden und Seminaristen bearbeitet und herausgegeben.
Erfurt, n.d. []. *Körner.*
873. MEYER, *Ludwig.* Praktische Violinschule revidiert und mit einem Anhang versehen von Jakob Dont.
Leipzig, n.d. [c. 1840]. *Leuckart.*
874. MOLLENHAUER, *Edward.* Praktischer Lehrgang für die Violine.
Leipzig, n.d. []. *Schuberth.*
875. MONTECLAIR, *Michel Pignolet de.* Méthode facile pour apprendre à jouer du Violon avec
F f 2

un Abrégé des Principes de Musique nécessaires pour cet instrument.

Paris [1720, 2nd Ed. 1736]. Oblong 4to.

876. MOZART, *George Leopold*. Versuch einer gründlichen Violinschule, entworfen und mit 4 Kupfertafeln sammt einer tabelle versehen von Leopold Mozart, Hochfürstl-Salzburgischen Cammermusikus. In Verlag des Verfassers.

Augsburg, 1756. *J. J. Lotter*. 4to, pp. 16, *not paged, and 264 and 8 not paged, and folding plate.*

877. — *Second Edition*. Leopold Mozarts Hochfürstl-Salzburgischen Vice-Capellmeisters gründliche Violinschule mit vier Kupfertafeln und einer Tabelle. Zweyte vermehrte Auflage. Auf Kosten des Verfassers.

Augsburg, 1769. *J. J. Lotter*. 4to, pp. 18, *not paged, and 268 and 8 not paged, and a plate.*

878. — *Another Edition*. Identically the same book with the date 1770 on the title-page.

879. — *Third Edition*. Same title with "Dritte vermehrte Auflage" on title, and with "*Auf Kosten des Verfassers*" left out.

Augsburg, 1787. *J. J. Lotter*. 4to, pp. vi. *and 268 and 8, not paged, and plate.*

880. — *Fourth Edition*. Same title as Third Edition with "Vierte vermehrte Auflage."

Augsburg, 1800. *J. J. Lotter*. Identically the same book.

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881. ——— *Méthode raisonnée de Violon*, par L. Mozart. Translated by V. Rœser.
Paris, 1770. *Boyer*.
882. ——— *Second Edition*.
Paris, 1801. *Ch. Pleyel*.
883. NEJEOLY, *Roman*. *Praktische Violinschule*.
IV. Theile.
Prague, . *M. Knopp*.
884. PANOFKA, *Henri*. Op. 80. *Méthode de Violon pratique*.
Leipzig, n.d. [c. 1850]. *F. Hofmeister*.
885. PAPINI, *Guido*. Op. 57. *Complete and Progressive course of Instruction for the Violin*, in four parts.
London, n.d. [1881]. *F. W. Chanot*.
886. PEINIGER, *Otto*. *Violin Method embodying the rudiments of music in a graduated form, by means of exercises and pieces from the open strings to an exhaustive chapter on shifting in and out of the positions and the higher grades of Violin-playing, &c.*
London, n.d. [c. 1880]. .
887. PERRIN. *Méthode de Violon*.
Paris, n.d. []. *Leduc*.
- 887a. PERRY, *J.* *New and Improved Tutor for the Violin, comprising the rudiments of Music and Method of Tuning, &c., &c.*
London, n.d. [c. 1800].

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888. POLONASKI, *Eugene*, and ROTH, *Frank*.
Violin primer, first lessons for young violinists.
London, 1889. *Cary*.
889. REHBAUM, *Theobald*. Elementar-Violin-
schule. In methodisch geordneter Folge
fortschreitender Lehrgang zur sorgfältigen
Erlernung der Elemente des Violinspiels.
Berlin [1872]. *Schlesinger*.
890. RIES, *Hubert*. Violinschule für den ersten
Unterricht nebst 106 kleinen Duetten und
Uebungsstücken.
Leipzig, n.d. [1870]. *F. Hofmeister*.
- 890a. — Violin School. In two Parts.
London, 1876.
891. RODE, KREUTZER and BAILLOT. Violin-
schule geordnet von Baillot und von dem
Conservatorium der Musik zu Paris zum Un-
terricht angenommen.
892. SAINT JACOME, *vide* MARQUE, *A.*, and
JACKSON, *G.*
893. SAINT SEVIN, *vide* L'ABBÉ.
894. SCHIEDMAYER, *J. B.* Neue theoretische und
praktische Violinschule. Ein zweckmässiger
Auszug aus L. Mozart's grosse Violinschule.
Vienna, n.d. []. *Steiner*.
895. SCHMIDT, *Joseph*. Principes de Violon.
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896. SCHÖN, *Moritz*. Praktischer Lehrgang für den Violin-unterricht.
Leipzig [c. 1850]. *Leuckart*.
- 896a. — *English Translation*.
London, n.d. [1884].
897. SCHOLTZ, *Richard*. Elementar Violin-
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Hanover, n.d. []. *Ærtel*.
898. SCHRADIECK, *H.* Die Schule der Violin-
technik in drei Abtheilungen.
Hamburg, n.d. [1876]. *Cranz*.
899. SCHRÖDER, *Hermann*. Preis-Violinschule
für Lehrer, Seminarien, und Präparanden
Anstalten sowie für Musik Institute und
Privatunterricht.
Cologne, n.d. []. *Tonger*.
900. SCHUBERT, *Louis*. Op. 50. Violinschule
nach modernen Principien.
Brunswick, n.d. [1883]. *Litolff*.
901. SCHULTZ, *August*. Op. 3. Die Kunst des
Violinspiels dargestellt in 35 melodiosen
Etüden aus Werken alter Meister.
Magdeburg, n.d. [1882]. *Heinrichshofen*.
902. SERING, *Friedrich Wilhelm*. Op. 31.
Violinschule. 2 Theile.
Magdeburg, n.d. []. *Heinrichshofen*.
903. — Op. 94. Elementar-Violinschule

zunächst für Präparanden-Anstalten und Seminarien.

Magdeburg, n.d. []. *Heinrichshofen.*

904. SINGER, *Edmund* and SEIFRIZ, *Max*.
Grosse theoretische und praktische Violinschule.
3 Bände.

Stuttgart, n.d. [c. 1875]. *Cotta.*

905. SOLLE, *Friedrich*. Praktische Violinschule.
Langensalza, n.d. []. *Gresler.*

906. SPOHR, *Louis*. Violinschule. In drei
Abtheilungen. Mit erläuternden Kupfertafeln.
Vienna, n.d. [1832]. *Haslinger.*

907. — Auszug aus der Violinschule.
Vienna, n.d. []. *Haslinger.*

908. — Violin-school. Translated by John Bishop.
Part I. On the Construction, Arrangement,
Stringing, &c., of the Violin, &c., &c. Part II.
Of the Notes, Staves, Clefs, &c., &c. Part
III. On Style in performing concertos, &c., &c.
London, n.d. [c. 1860]. *R. Cocks.*

- 908a. — Other translations by C. RUDOLPHUS
[1850], F. A. MARSHALL [1878].

909. STRAUB, C. G. Kurze Anleitung zum
Violinspielen.
Stuttgart, n.d. []. *Ebner.*

910. TESSARINI, *Carlo da Rimini*. Nouvelle
méthode pour apprendre par théorie dans un
mois de tems à jouer du Violon divisée en trois

classes avec des Lecons à deux Violons, par gradation.

Amsterdam, 1762.

911. — An accurate method to attain the art of playing ye Violin with graces in all ye different keys; how to make proper cadences and ye nature of all ye shifts with several duets and lessons.

London, n.d. []. Folio, pp. 13.

912. THIÉMÉ, *Frederic*. Principes abrégés de Musique à l'usage de ceux qui veulent apprendre à jouer du violon.

Paris, n.d. [c. 1790]. *Chez l'Auteur*.

913. TONELLI, *Luigi*. Metodo completo per il Violino, diviso in due parti.

Milan, n.d. [1823]. *G. Ricordi*.

914. TOURS, *Berthold*. The Violin.

London, n.d. [c. 1876]. *Novello*.

915. VAILLANT, *Pierre Marie Gabriel*. Méthode de Violon, suivie de 36 pièces progressives.

Paris, n.d. [c. 1817]. *Boieldieu*.

916. VANHECK. Méthode de Violon et de Musique.

Paris, n.d. [c. 1780]. *Frère*.

917. VOLKMAR, *Wilhelm*. Op. 2. Violinschule zum Gebrauch in Schullehreseminarien und Seminarpräparandenschulen.

Wolfenbüttel, n.d. []. *Holle-Zwissler*.

918. — Op. 271. Elementarübungen.

Cassell, n.d. [1840]. *Leuckart*.

Leipzig, n.d. []. *C. Merseburger*.

919. WALDENFELD, *Heinrich von*. Kleine Violinschule.

Brunswick, n.d. [c. 1840]. *Spehr*.

Waldenfeld was a flautist, and I think this title is cited in error by Whistling.

920. WALTHER, *Johann Jacob*. Hortulus Chelicus, das ist wohl gepflantzter Violinscher Lustgarten darin allen Kunst Begierigen musicalischen Liebhaberen der Weeg zur Volkommenheit durch curiose Stück und annehmliche Varietät gebahnet, auch durch Berührung zu weilen zwey, drey, vier seithen auff der violin die lieblichste Harmonie erwiesen wird.

Mayence, 1688. [2nd edition 1694]. *L. Bourgeat*. Oblong 4to.

A very interesting and exhaustive account of this very early violin-school is to be found in Weckerlin's "Bibliothèque du Conservatoire." [*Vide post, sub* "Reference Books."] I believe this to be the earliest instruction book published solely for the violin proper. The remarks of Fétis on this work are also most interesting and instructive.

921. WAUD, *W. W.* Instruction Book for the Violin, containing the Scales of all the Principal Major and Minor Keys, &c.

London, n.d. [c. 1850].

922. — The Indispensable.
London, n.d. [1858].
923. WEISS, *Julius*. Praktische Violinschule, mit unterhaltend lehrreich, streng progressiv geordnetem Übungsstoff, in vier Theilen mit einer Vorstufe, "Der Elementargeiger."
Berlin, n.d. [c. 1845]. *J. Weiss*.
924. WICHTL, *Georg*. Theoretisch praktische Violinschule. Zunächst für seminarien und andere pädagogische Lehranstalten.
Offenbach, ^a/m., n.d. [1874]. *J. André*.
925. WITTING, *C*. Der erste Unterricht im Violinspiel.
Offenbach ^a/m., n.d. [1865]. *Steingrüber*.
926. WOHLFAHRT, *Franz*. Op. 38. Leichtester Anfang im Violinspiel.
Leipzig, n.d. [1874].
927. — Violinschule für Kinder.
Meissen, n.d. [c. 1880].
928. WOLDEMAR, *Michel*. Grande Méthode, ou Étude de Violon.
Paris, n.d. [c. 1790]. *Lefort*.
929. — Abrégé de la grande Méthode de Violon.
Paris, n.d. []. *Lefort*.
930. — Kleine Violinschule nach der Methode des Pariser Conservatoriums. Zwei Theile.
Altona, n.d. []. *Cranz*.

931. WOLFF, *W.* Celebrated Violin-tutor with Extracts and Exercises from the most famous Violin Composers, for the self-instruction of Students.

London, n.d. [c.1882].

932. WRANITZKY, *Antoine*. Violinfundament.
Vienna, n.d. [c. 1790]. *Cappi*.

This writer has been erroneously confounded with *Paul Wranitzky*.

933. ZANNETTI, *Gasparo*. Il Scholaro di G. Zannetti per imperare a suonare di Violino ed altri stromenti.

Milan, 1645. *C. Comagno*.

This is an exhaustive treatise on practical music, full particulars of which are given by Lichtenthal.

934. ZIMMER, *Friedrich*. Op. 15. Praktische Violinschule. Eine nach unterrichtlich bewählten Grundsätzen geordnete Sammlung von Übungsstücken für die Violine in drei gesonderten Stufen für Seminarpräparanden und Seminaristen sowie zum Selbstunterricht.

Quedlinburg, n.d. [1878]. *Vieweg*.

935. — Op. 21. Der Elementar-Geiger. Zusammengestellt aus des Verfassers grösserer praktischer Violinschule.

Quedlinburg, n.d. [1882]. *Vieweg*.

936. ZIMMERMANN, *C. F. A.* Praktische Violinschule vollendet von Franz Schubert.

Dresden, n.d. []. *L. Bauer*.

Section III.
THE VIOLA.

936a. ALTHAUS, *Basil*. Standard Viola Tutor. Complete Tutor, containing full instructions for the Instrument.

London, n.d. [1888]. *F. W. Chanot*.

937. BRÄHMIG, *Bernhard*. Praktische Bratschenschule, enthaltend : eine progressiv geordnete Auswahl technischer Elementarstudien für die wichtigsten Lagen des Bratschenspiels nebst den entsprechenden Übungs-und Tonstücken.

Leipzig, n.d. []. *C. Merseburger*.

938. BRUNI, *B.* Méthode pour l'Alto-violon contenant les principes de cet Instrument suivies de vingt-cinq Études, dédiée a Mons. Fabignon.

Mayence, n.d. [c. 1830]. *Schott*.

Paris, n.d. [c. 1817]. *Janet et Cotelle*.

939. CORETTE, *Michel*. Méthode pour apprendre facilement à jouer de la Quinte ou Alto conte-

nant des leçons, &c., ou ceux qui savent déjà jouer du Violon apprendront cet instrument sans maître.

Paris, 1782. See also Nos. 761 & 762.

940. CUPIS, *Jean Baptiste*. Méthode d'Alto, précédée d'un abrégé des principes de musique, de differens Airs nouveaux, dont plusieurs avec variations, terminée par une longue caprice ou étude propre à perfectionner l'élève en peu de temps.

Paris, 1803. *Boyer*.

941. FIRKET, *Léon*. Méthode pratique pour Alto.

Mayence, n.d. [1873]. *Schott*.

- 941a. English translation by F. Corder.

Paris, n.d. [1884].

942. FRÖHLICH, *J.* Violaschule.

Cologne and Bonn [1810-11]. *Simrok*.

Vide Note to No. 788.

943. GARAUDÉ, *Adolphe de*. Méthode d'Alto-Viola, contenant un abrégé des principes de musique adaptés à cet Instrument, toutes les gammes, &c.

Paris, n.d. [c. 1830]. *Chez l'Auteur*.

944. GEBAUER, *Michel Josef*. Méthode d'Alto.

Paris, n.d. [c. 1845]. *Decombe*.

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945. GIORGETTI, *Ferdinando*. Metodo per esercitarsi a ben suonare l'alto-violà, composto e dedicato al Signor Tito Ricordi.
Milan, 1854. *Ricordi*.
946. KAYSER. *H. E.* Op. 54. Nouvelle Méthode d'alto.
Hamburg, n.d. [c. 1875]. *Cranz*.
947. KIECHLE, *L.* Anleitung zum Violaspiel.
Hamburg, n.d. []. *Böhm und Sohn*.
948. KLING, *H.* Leichtfassliche praktische Schule für Viola alta oder Bratsche mit viel Uebungen und Vortragsstücken.
Hanover, n.d. []. *Ærtel*.
949. LÜTTGEN. Praktische und progressive Methode.
London, n.d. []. *Augener*.
950. MARTINN, *J.* Méthode élémentaire pour l'Alto-Viola.
Paris, n.d. [c. 1810]. *Frey*.
951. MAZAS, *Jacques Féréol*. Méthode pour l'Alto.
Paris, n.d. [c. 1840]. *Frey*.
952. MINÉ, *Jacques Claude Adolphe*. Méthode de Basse on Violoncelle. Op. 15.
Paris, n.d. [c. 1840]. *Meissonnier*.

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953. REHBAUM, *Theodor*. Bratschenschule zum selbstunterricht für Violinisten.
Berlin, n.d. [1873]. *Schlesinger*.
954. RITTER, *Hermann*. Violaschule. II. Bände.
Cologne, n.d. []. *P. J. Tonger*.
955. ROUSSEAU, *Jean*. Lichtenthal cites a work "*Principes pour la Viole*," by this author, printed in 1687, which he does not appear to have seen. I believe it to be identical with No. 250.
956. SAINT JACOME, *L.A.* The Viola Tutor.
London, n.d. [1879]. *Lafleur*.
957. WAUD, *W. W.* The Indispensable.
London, .
958. WOLDEMAR, *Michel*. Méthode de Viole.
Paris, n.d. [c. 1790]. *Sieber*.

Section IV.
THE VIOLONCELLO.

959. ALEXANDRE, *Josef*. Anleitung zum Violoncellspiel.

Leipzig, 1802. *Breitkopf und Härtel*.

960. AUBERT, *Pierre François Olivier*. Méthode de Violoncelle.

Paris, n.d. [c. 1800]. *Janet & Cotelle*.

Offenbach, n.d. [c. 1820]. *André*.

961. AZAÏS, *Pierre Hyacinthe*. Méthode de Violoncelle.

Paris, n.d. [c. 1820]. *Leduc*.

This work is cited by Lichtenthal, but I doubt its existence. Azaïs was a philosopher and theorist on the subject of the vibration of strings.

962. BAILLOT, *Pierre Marie F. de Sales*. Méthode de Violon et de Basse d'Accompagnement. Redigée par MM. Baillot, Levasseur, Catel et Baudiot.

Leipzig, n.d. [1805].

963. BAILLOT, LEVASSEUR, CATEL & BAUDIOT.
Méthode de Violoncelle, adoptée par le Conservatoire.
Leipzig, n.d. [1805].
Paris, n.d. [c. 1830]. *Imp. du Conservatoire.*
964. — Method for the Violoncello adopted by the Paris Conservatoire, translated by A. Merrick.
London, n.d. [c. 1850].
965. BANGER, G. Op. 35. Praktische Violoncell-Schule.
Offenbach, n.d. [1877]. *André.*
966. BAUDIOT, Charles Nicolas. Op. 25. Violoncell-Schule.
Berlin, n.d. [c. 1830]. *Simrok.*
967. — Méthode complète de Violoncelle adoptée pour l'Usage de l'École Royale de Musique à Paris.
Paris, n.d. [c. 1830].
968. BAUMGAERTNER, Jean Baptiste. Instruction de Musique Theorique et Pratique à l'usage du Violoncello.
La Haye, 1774.
969. BERGER, Joseph. Méthode de Violoncelle.
Paris, n.d. [c. 1800]. *Leduc.*
970. BIDEAU, Dominique. Grande et Nouvelle Méthode raisonnée pour le Violoncelle.
Paris, 1802. *Nadermann.*

971. BRÉVAL, *Jean Baptiste*. Traité de Violoncelle.

Paris, 1804. *Janet et Cotellet*.

972. — New instruction for the violoncello, being a complete Key of the Knowledge of that Instrument. Translated by J. Peile.

London, 1810.

973. CORETTE, *Michel*. Méthode théorique et pratique pour apprendre en peu de temps le violoncelle dans sa perfection. Ensemble des principes de musique avec des leçons à 1 et 2 violoncelles, la division de la corde pour placer si l'on veut dans les commencemens des lignes transversales sur le manche du violoncelle; plus une petite méthode particulière pour ceux qui jouent de la viole et qui veulent jouer du violoncelle. XXIV^e Ouvrage.

Paris, [*l'Auteur*] et Lyon [*Bretonne*] 1741.
Fol.

See the note to Nos. 761-2. This method and that of Corette for the Double Bass [*post*, No. 1028] are most interesting and valuable for students of the transition period between the viols and the instruments of the modern string quartett.

974. CROUCH, *F. W.* Complete treatise on the Violoncello. Preliminary Instructions and Art of Bowing with easy lessons and exercises in all keys.

London, n.d. [c. 1850].

975. CUPIS, *J. B. le Jeune*. Méthode nouvelle et Raisonnée pour apprendre à jouer du Violon-

celle ou l'on traite de son accord, de la manière de tenir cet instrument avec aisance, de celle de tenir l'archet, de la position de la main sur la touche, du tact, de l'étendue de la manche, &c.

Paris, n.d. [1772]. *Boyer.*

976. DEPAR, *Ernest*. Méthode Elémentaire pour Violoncello à l'usage des Colléges et pensions.

Paris, n.d. [c. 1850]. *Leduc.*

977. DOTZAUER, *Justus Johann Friedrich*. Op. 126. Violoncell-Schule für den ersten Unterricht nebst 40 Uebungsstücken.

Vienna, n.d. [c. 1850]. *Haslinger.*

978. — Op. 147. Violoncell, Flageolet-Schule ein Huelfsmittel zum Studium seiner Intonation, nebst Anhang ueber das pizzicato mit den Fingern der linken Hand.

Leipzig, n.d. [c. 1860]. *Hofmeister.*

979. — Op. 155. Praktische Schule des Violoncellspiels.

Leipzig, n.d. [c. 1870]. *Schuberth.*

980. — Op. 165. Violoncell-Schule.

Mayence, n.d. [c. 1875]. *Schott.*

981. DUPORT, *Jean Louis*. Essai sur le doigter du Violoncelle et la conduite de l'Archet, avec une suite d'exercises.

Paris, n.d. [c. 1790]. *Pleyel & Imbault.*

982. — *English Translation*. Essay on Fingering the Violoncello and on the conduct of the Bow. Translated from the Original by John Bishop, of Cheltenham.

London, n.d. [1853]. *Robert Cocks & Co.*

983. ELEY, C. F. Improved Method of Instruction for the Violoncello comprising the elements of Music, Scales, Exercises, and Tunes with the positions for the fingers and Thumb properly marked.

London, n.d. [c. 1830].

984. FORBERG, *Friedrich*. Op. 31. Violoncell-Schule.

Leipzig, n.d. [1881]. *Forberg*.

985. FRÖHLICH, J. Violoncellschule.

Cologne & Bonn, *Simrok*.

Vide Note to No. 788.

986. GROSS, J. B. Op. 36. Elemente des Violoncellospiels.

Leipzig, n.d. []. *Breitkopf und Härtel*.

987. HAMILTON, J. A. Complete Preceptor for the Violoncello with a selection of Favourite airs, also Precepts and Examples from Duport, Bréval, Dotzauer, and Muntzberger.

London n.d. [c. 1840].

988. HARDY, *Henry*. Violoncello preceptor, with Scales for fingering in the various keys.

Oxford, n.d. [c. 1785].

London, n.d. []. *Rolfe*.

989. HENNING, C. Op. 37. Kleine Violoncell-Schule.

Leipzig, n.d. [c. 1860]. *Merseburger*.

990. HUS-DESFORGES, *Pierre Louis*. Méthode de Violoncelle.

Paris, n.d. [c. 1805]. *Launer*.

991. JACKSON, G. New Instructions for the Violoncello.

London, n.d. [1880]. *Lafleur*. Oblong, 4to.

992. JUNOD, L. New and Concise Method for the Violoncello.

London, n.d. [1879]. *Lafleur*.

993. KASTNER, G. Elementar-Schule für das Violoncell.

Leipzig, n.d. [c. 1835]. *Breitkopf und Härtel*.

994. KAUER, *Ferdinand*. Kurzgefasste Anweisung das Violoncell zu Spielen.

Speyer, 1788. *Bossler*.

995. KUMMER, *Friedrich August*. Op. 60. Violoncell-Schule für den ersten Unterricht nebst 101 zweckmässiger Uebungsstücken.

Mayence, n.d. [c. 1840]. *Schott*.

996. LANZETTA, *Salvatore*. Principes ou l'Applicature du Violoncelle par tous les Tons de la manière la plus facile.

Amsterdam, 1786 (?). *J. J. Hummel*.

Lichtenthal, who cites this work, had not seen it, but presumes that it was printed before this date.

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997. LEBouc. *Charles Joseph*. Méthode complète et pratique de Violoncelle précédée d'un exposé des principes de la musique et terminée par des règles sur la transposition.
Paris, n.d. [c. 1850]. *Lemoine*.
998. LEE, *Sebastian*. Op. 30. Violoncell-Schule.
Mayence, n.d. [c. 1850 and 1880]. *Schott*.
999. *English Translation*, by J. Lidel.
Mayence, n.d. [1882].
1000. LUETGEN, H. First lessons for the Violoncello.
London, n.d. [c. 1860].
1001. MUNTZ-BERGER, *Joseph*. Op. 30. Nouvelle Méthode pour le Violoncelle dans laquelle toutes les difficultés sont gradués.
Paris, n.d. [c. 1820]. *Sieber*.
1002. PHILLIPS, *W. Lovell*. New and complete Instructions for the Violoncello wherein the art of Bowing and Fingering that instrument is carefully explained in a series of Exercises including Scales and Airs as Duets.
London, n.d. [c. 1850].
1003. PIATTI, *Alfredo*. Method for the Violoncello.
London, n.d. []. *Augener*.
1004. QUARENGHI, *Guglielmo*. Vide No. 323.

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1005. RACHELLE, *Pietro*. Breve Metodo di Violoncello compilato da P.R.
Milan, n.d. [c. 1850]. *Ricordi*.
1006. RAOUL, *Jean Marie*. Méthode de Violoncelle, contenant une nouvelle exposition des principes de cet instrument à ceux de l'étude de la double corde, l'art de conduire l'archet et des leçons d'une difficulté graduelle.
Paris, n.d. [c. 1795]. *Pleyel*.
1007. REINAGLE, *Joseph*. A Concise Introduction to the Art of Playing the Violoncello, with a Short and Easy Treatise on Music, &c.
London, n.d. [c. 1835].
1008. ROMBERG, *Bernhard*. A Complete theoretical and practical School for the Violoncello.
London, n.d. [1840].
1009. ROTH, *Philipp*. Op. 14. Violoncell-Schule.
Leipzig, n.d. [c. 1885]. *Breitkopf und Härtel*.
1010. SCHRÖDER, *C*. Praktischer Lehrgang des Violoncellospiels nach werken von Romberg, Duport, &c., zusammengestellt.
Brunswick, n.d. [c. 1881]. *Litolff*.
1011. — Op. 29. Schule der Tonleitern und Akkorde.
Hamburg, n.d. [1876]. *Crang*.

1012. — Op. 34. Neue grosse theoretisch-praktische Violoncello-Schule in Vier Abtheilungen.

Leipzig, n.d. [1876-7]. *Breitkopf und Härtel.*

1013. — Op. 39. Schule des Trillens und Staccatos.

Leipzig, n.d. [1879]. *Breitkopf und Härtel.*

1014. SIEDENTOPF, C. Op. 16. Violoncello-Schule.

Magdeburg, n.d. [1881]. *Heinrichshofen.*

1015. STIASTNY, *Bernhardt.* Violoncell-Schule.

Mayence, n.d. [c. 1800]. *Schott.*

1016. STRANSKY, *Joseph.* Elementar Schule für das Violoncell.

Berlin, n.d. [c. 1850]. *Schlesinger.*

1017. SWERT, *Julius de.* The Violoncello.

London, n.d. [c. 1877]. *Novello.*

1018. — Le Mécanisme du Violoncelle.

Berlin, n.d. [1872].

1019. THOMPSON, C. New Instruction for the Violoncello, containing the best directions for fingering, &c., in the present improved method, to which is added a collection of airs and duets properly adapted for that instrument.

London, n.d. [c. 1780].

1020. TIETZ, *Auguste Ferdinand*. Praktischer Lehrgang für den ersten Unterricht (mit Hinweglassung des Daumenaufsatzes). Erläutert durch 280 folgerichtige und fortschreitende Uebungsstücke in allen Tonarten.

Brunswick, n.d. []. *Bauer*.

1021. TILLIERE, *Joseph Bonaventure*. New and Compleat Instructions for the Violoncello with a variety of easy and progressive lessons.

London, n.d. [c. 1800].

1022. — Méthode de Violoncelle contenant tous les principes nécessaires pour bien jouer de cet instrument.

Paris, 1780. *Imbault*. Oblong 4to.

Paris, 1878.

1023. WAROT, *Constant Noël Adolphe*. Méthode progressive pour le Violoncelle.

Brussels, n.d. [1873]. *Schott*.

1024. WERNER, *Joseph*. Op. 12. Praktische Violoncell-Schule.

Cologne, n.d. [1883]. *Tonger*.

1025. ZIMMER, *Franz*. Op. 20. Theoretisch-praktische Violoncell-schule für den ersten Unterricht.

Quedlinburg, n.d. [1878]. *Vieweg*.

Section V.
THE DOUBLE BASS.

1026. ANONYMOUS.

Brewer & Co.'s Standard Tutor translated from the Treatises of Miné & Fröhlich and adapted to the System of Tuning and fingering used in England with the manner of simplifying Violoncello Parts so as to suit this Instrument. The Whole illustrated with numerous extracts from the Orchestral Productions of Haydn, Mozart, &c.

London, n.d. [c. 1830]. *Brewer & Co.*

1027. ASIOLI, *Bonifazio*. Elementi per il Contrabasso con una nuova maniera di digitare.

Milan, n.d. [1823]. *G. Ricordi.*

1028. CORETTE, *Michel*. Méthodes pour apprendre à jouer de la contre-basse à 3, à 4, et à 5 cordes, de la quinte ou alto et de la viole d'Orphée, nouvel instrument ajusté sur l'ancienne viole, utile au concert, &c., &c.

Paris, n.d. []. *Aux adresses ordinaires.*

This is a most interesting work, regard being had to the remarks of Charles Reade [*ante*, No. 124] upon the serial development of the four instruments of the modern string quartett.

1029. DURIER, *A.* Méthode complète de Contre-Basse.

Paris, n.d. [1855].

1030. FRÖHLICH, *J.* Kontrabasschule.

Cologne & Bonn, n.d. [1810-11]. *Simrok.*

Vide Note to No. 788.

1031. HAMILTON, *J.* Method for the Double Bass, compiled from the treatises of Miné, Fröhlich, &c.

London, n.d. [1840].

1032. HAUSE, *Wenceslas.* Kontrabasschule.

Dresden, 1828. *Hilscher.*

1033. — Méthode complete de Contrebasse approuvée et adoptée par la direction du Conservatoire de Prague.

Mayence, 1828. *Schott.*

Paris, 1845.

1034. HERO, *Hippolyte.* Méthode de Contrebasse a quatre cordes.

Brussels, n.d. [c. 1850].

Fétis in citing this work seems to indicate that it existed [1870] only in MS.

1035. LABRO, *Nicolas Charles*. Méthode de Contrebasse.

Paris, n.d. [1870].

This *méthode* commences with a most scholarly and interesting essay entitled "*Notes sur la Contrebasse*," of which Fétis wrote an exhaustive critique in the "*Revue et Gazette Musicale*."

1036. MINÉ, *Jacques Claude Adolphe*. Méthode de Contre-basse. Op. 25.

Paris, n.d. [c. 1840]. *Meissonnier*.

1037. NICOLAI, *D. J. C.* Das Spiel auf dem Kontrabass.

Rudolstat, n.d. [].

This has been cited as a *méthode* for the Contrabass, but it is really an article on the instrument published at p. 257 of the *Allgemeine Musik Zeitung* for 1816. [Vol. 18].

1038. ROWLAND, *A. C.* Method for the English Orchestral Double Bass.

London, n.d. [1876]. *Brewer & Co.*

1039. VERRIMST, *Victor Frederic*. Méthode de Contrebasse à quatre cordes suivie de vingt-cinq études et d'un concertino avec accompagnement de piano.

Paris, n.d. [c. 1875]. *Gérard*.

Section **VI.**
THE QUATUOR.

1040. ANONYMOUS.

Principj di Musica Nei quale oltre le Antiche, e solite Regole vi sono aggiunte altre figure di Note, schiarimento di chiavi, scale dei Tuoni, Lettura alla Francese, Scale semplici delle Prime Regole de Cimbalo, Violino, Viola, Violoncello Contrabasso, Oboe e Flauto.

Venice, n.d. [1700?]. *Antonio Zatta e figl.*
4to. ; 6 leaves, paged 1—10.

1041. — Another Edition.

Finely engraved title, headed with quotation :
"Chi ben principia ha la meta dell' Opra ne si principia ben se non dal Cielo S." Same title differently composed.

Florence, n.d. [1720?]. *Giovanni Chiari.*
4to. ; 8 leaves, paged 1—10.

1042. CHORON, *Alphonse Etienne*, and LAFAGE, *L. Adrien de*. Manuel complet de musique ou

encyclopédie Musicale. Violon, Alto, Basse et Contrebasse.

Paris, n.d. [1836-38]. *Roret and Schonenberger*. Oblong.

Violin pp. xvi. and 68.

Alto pp. xvi. and 16.

Basse pp. xvi. and 103.

Contrebasse pp. xvi. and 24.

1043. TABUTEAU, . Méthode Tabuteau pour Violon, Basse, et Piano. Veritable Révolution dans la tenue de l'Archet et du Violon, et la touche du Piano, par la découverte des secrets de cet art au moyen de l'invention d'un instrument appelé le Methodiste propre à donner au bras une parfaite souplesse, une grande extension, et tout son poids naturel.

Paris, n.d. []. 4to. *Chez l'Auteur*.

Section VXX.

THE HURDY-GURDY.

1044. CORETTE, *Michel*. Méthode pour apprendre à jour de la Vielle.
Paris, 1783 ; *David*.

DE FIDICULIS BIBLIOGRAPHIA.

Part VI.

MISCELLANEA.

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DE FIDICULIS BIBLIOGRAPHIA:

BEING AN ATTEMPT TOWARDS A

Bibliography of the Violin

*AND ALL OTHER INSTRUMENTS PLAYED WITH A BOW
IN ANCIENT AND MODERN TIMES.*

ANALYTICAL CATALOGUE

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BY

EDWARD HERON-ALLEN, F.L.S., F.R.M.S.,

*AUTHOR OF "VIOLIN MAKING: AS IT WAS AND IS," "THE ANCESTRY OF THE VIOLIN,"
"HODGES ~~versus~~ CHANOT," "A FATAL FIDDLE," "FIDICULANA," ETC.,
VICE-PRESIDENT OF THE COLLEGE OF VIOLINISTS.*

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1893.

FROM THE AUTHOR TO THE READER.

ON the commencement of the publication of this work I undertook, if possible, to complete it in ten parts. This promise, by dint of much compression and elimination, I have been able to fulfil, so that the present is the tenth and concluding part. As soon as possible after the publication of this part, Messrs. Griffith Farran & Co. will issue (at the uniform published price of 2s. 6d.)—(i.) a Third Supplement, containing the large number of titles that have come in since the publication of the 2nd Supplement; to be followed as rapidly as possible by (ii.) a title page, introduction, and indices for binding, together with six plates giving full sized facsimiles of the title pages of six of the rarest works described in this bibliography.

As at present advised, I propose to issue—(i.) An Index of Authors' Names; (ii.) A Biographical Index; and (iii.) A General Subject Index. These are designed to be placed at the commencement of the volume, and will form, as it were, an abstract of the work for preliminary reference. I shall, however, be very much obliged to any reader who will make any suggestions on this very important subject.

EDWARD HERON-ALLEN.

NEWBERRY HOUSE, CHARING CROSS ROAD.

1st July, 1893.

Part VI.

MISCELLANEA.

THE position of a bibliographer who entitles a portion of his work "Miscellanea," reminds me of that of the student who, on commencing a series of note-books, inscribed the first "Human: Various," and found it hard to decide what should be his next subject-heading. Realizing, however, the necessity for such a part, I have decided to terminate this work with it, and to include therein the publications connected with the Violin which are of sufficient interest and importance to merit record and preservation, but which cannot properly be included in any of the somewhat exhaustive subdivisions of this work that have gone before.

Section Ia.

CATALOGUES OF VIOLIN COLLECTIONS.

(IN ORDER OF DATE.)

CATALOGUES of Violin Collections *proper*, which are generally sale-catalogues, are in their natures

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ephemeral and apt to be destroyed by any but enthusiasts ; they are, however, of great interest to the historian and collector in tracing the "pedigrees" of known instruments.

1045. Catalogus eener fraaie verzameling Strijkinstrumenten meest oude Violon, Alten, en Cellos.

(Sold by Van Hengel & Eeltjes, 12th January, 1883.) Rotterdam, 1883.

1046. Catalogue of the Collection of Violins, Tenors, Violoncellos, and a Double-bass, with the Bows, Cases, and Fittings for the same, formed by the late JOSEPH S. HULSE, Esq., of Ashton-on-Mersey, Cheshire. Day of sale, Monday, June 25th, 1883. Puttick & Simpson, 47, Leicester Square, Auctioneers. 1883.

Notices of this sale appeared in :—

- a. *Music and the Drama*. (New York) August 11th, 1883.
- b. *The Orchestra and Choir*. (London) July 1st, 1883.
- c. *Musical Opinion and Music Trade Review*. (London) September 1st, 1883.
- d. *Daily Telegraph*. 30th June, 1883.

1047. Catalogue of Sale of the Ridge Collection of Violins, Violas, etc. Sold at Newark, 26th January, 1886.

1048. Descriptive Catalogue of the collection of Violins, Violas, Violoncellos, and Double Bass,

belonging to [*Richard Bennett, Lever Hall,
Great Lever, The Original Collection*].

[London], n.d. [1893]. 8vo. [*W. E. Hill
& Sons.*]

The part of the title in brackets is written in manuscript.

Section 16.

TRADE CATALOGUES.

It would be obviously absurd to attempt to record all the catalogues that are periodically issued by firms of violin-makers and dealers, though to the student of the violin family the catalogues issued by Messrs. W. E. Hill & Sons, Mr. George Withers, Mr. Edward Withers, MM. Gand and Bernardel, and MM. Chanot, Chardon et Cie of Paris, and a host of the other leaders of the violin trade, make a most interesting study, a study especially valuable if made steadily and chronologically. In these publications it is most interesting to trace the gradual rise in the value of the instruments of the great Italian, German, and French schools during (say) the last fifteen years. The violins of Stradivarius which were priced 250*l.* and 300*l.* in 1875, have reappeared from time to time in successively issued catalogues at prices that have reached 1500*l.* and 2000*l.*, and so, in proportion, has it been with the instruments of less repute, but, perhaps, doubtfully inferior ex-

cellence. Again, the catalogues of music for bow-instruments issued by the firms I have named, and by Messrs. Schott & Co. and other publishing firms, are of great interest to musical librarians (apart from the catalogues included in Part I., Section V., Subsection I.), but would, I think, with a few exceptions, be out of place in this work, I have, consequently, confined myself to recording only specimens of such trade catalogues, and a few that contain something more than mere announcements of price, and mere lists of more or less fanciful accessories.

1049. George Withers & Co.'s Catalogue of Italian Instruments, etc.

(London) October, 1883. pp. 24. 8vo.

This catalogue has run through a large number of editions.

1050. Catalogue of Music for the Violin sold by Hart & Son, 14, Princes Street, Leicester Square. (London) 1875. (Schott's catalogue of Violin Music), pp. 32. 4to.

1051. Catalogue of New Music for the Violin. "Edition Chanut." Frederick William Chanut.

(London) n.d. pp. 8.

1052. Paris Universal Exhibition. Descriptive Catalogue of Violins, Violas, Violoncellos, and a Double Bass, exhibited by George Chanut of 103, Wardour St., Oxford St., London, W. May, 1878.

1053. Edward Wither's Catalogue of Violin accessories and appurtenances.

n.d. Small 12mo.

Also numerous re-issued.

1054. Lyon & Healey's Catalogue. Rare old Violins, etc.

Chicago, 1890. *Lakeside Press*. Sm. 4to. pp. 94.

A beautiful publication, containing much that is historically interesting.

1055. Catalogue of a Select Collection of Music, principally for Stringed Instruments.

London, n.d. [1893]. 8vo. *W. E. Hill & Sons*.

1056. Publications of W. E. Hill & Sons relating to the History of the Violin and its makers, and some Press Critiques on their three Books already issued.

London, n.d. [1893]. 8vo. *W. E. Hill & Sons*.

Section II.

PATENT SPECIFICATIONS.

THESE ephemeral and little studied pamphlets are full of interest, as exhibiting the established perfection of the violin as it was first turned out in Brescia. A complete record of them up to 1876 is to be found in the "Abridgements of Specifications relating to Music and Musical Instruments," published by the Commissioners of Patents. Part I.—1694 to 1866—published in 1871; and Part II.—1867 to 1876—published in 1881.

I commenced, many years ago, the herculean task of recording patents granted in Germany, France, and the United States, but found myself compelled to desist by the enormous magnitude of the task, coupled with the fact that I speedily realized that the records of all countries are to a great extent identical, the specifications of patents and devices worthy of any notice being translated in nearly all instances, so that it became a matter of practical impossibility to trace where any particular specification was first published. The following list is completed up to 1892 from the files of the Patent Office.

1057. 1772. No. 1001. LOVELACE, *William*, for

"The sole making and vending of strings for violins and other musical instruments."

1058. 1774. No. 1062. NOUAILLE, *Peter*, for
"A Method of making Silk Strings for all sorts
of Stringed Musical Instruments."

1059. 1776. No. 1140. CLAGGETT, *Charles*, for
"Improvements on the Violin and other
Instruments Played on Fingerboards."

This describes a patent fingerboard, designed to render false intonation impossible.

1060. 1788. No. 1664. CLAGGETT, *Charles*, for
"Certain new methods of Constructing and
Tuning Musical Instruments which will be
perfect in their kind, and much easier to be
performed on than any hitherto discovered."

Section 10 is entitled "A better method of fitting the
sounding post of a violin to its place." [*Vide* "Violin-making,"
No. 25, p. 116.]

1061. 1805. No. 2838. JUBB, *Richard*, for
(*inter alia*) "Certain Improvements in Tuning
the Violin and other Stringed Instruments."

This describes a variety of the ordinary machine-head.

1062. 1827. No. 5533. DU MESNIL, *Eugene*,
for "Improvements on or Additions to Stringed
Musical Instruments."

Describes a patent peg.

1063. 1835. No. 6964. HOWELL, *Thomas*, for
"Certain Improvements in Musical Instru-
ments."

This describes a new form of violin, a description of which may be found in the *Repertory of Arts*, Vol. VI. (*new series*) p. 171. [*Vide* No. 25, p. 110.]

1064. 1837. No. 7450. GROSJEAN, *John Frederick*, for "Certain Improvements on . . . Musical Stringed Instruments."

This advocates the extraordinary coating of the violin with powdered glass. Notes on the subject may be found in the *Repertory of Arts*, Vol. IX. (*new series*), p. 340, and in Newton's *London Journal*, Vol. XII., p. 292. [*Vide* No. 25, p. 121.]

1065. 1840. No. 8680. MANNOURY, *Pierre Mathew*, for "Improvements in Wind and Stringed Instruments."

This describes a kind of æolian violin, the tone being produced by the agency of a bellows worked by the right hand. It is a curious precursor of Wheatstone's "Wind-fiddle," a picture and description of which may be found in the *Graphic* for the 15th November, 1890. Notes on Mannoury's patent occur in the *Mechanics' Magazine*, Vol. XXXIV. p. 395, and in the *Inventors' Advocate*, Vol. IV., p. 308.

1066. 1845. No. 10,668. PAPE, *John Henry*, for "Improvements in Musical Instruments."

This describes an instrument "compounded of the violin, alto, violincello, (*sic*) and the bass viol."

1067. 1845. No. 10,719. BROOKS, *Robert*, for "Certain Apparatus for facilitating the playing on Stringed Musical Instruments."

This describes a keyed fingerboard. [*Vide* No. 25, p. 191.]

1068. 1852. No. 567. BROOMAN, *Richard*

Archibald (Patent Agent) for "Improvements in Violins and other similar Stringed Musical Instruments."

This describes another form of keyed fingerboard. [*Vide* No. 25, p. 192.]

1069. 1854. No. 65. *SEMPLE, Daniel*, for "An Improved Guide for the Finger-boards of Musical Stringed Instruments."

In this invention notched guides run parallel to each string to tell the performer where to press the string. [*Vide* No. 25, p. 192.]

1070. 1854. No. 186. *NEWTON, William Edward (Patent Agent)*, for "Improvements in Violins and other similar Stringed Musical Instruments."

This is the English specification of Hell's "Trumpet-violin," the body of which contained a horn, the bell of which emerges at the head. [*Vide* No. 25, p. 106.]

1071. 1854. No. 1738. *CORVI, Antoine*, for "Improvements in Musical Instruments."

This describes a kind of string Orchestrion, played with circular rotating bows like the hurdy-gurdy.

1072. 1856. No. 1684. *JACQUE, George*, for "Improvements in the Construction of Stringed Musical Instruments."

This describes an adaptation of sympathetic strings to the interior of violins. [*Vide* No. 25, p. 110.]

1073. 1857. No. 2373. *LAPHALÈQUE, Nicholas Gustave Imbert de*, for "Improvements in

Violins and other Stringed Musical Instruments of a similar nature."

This describes a device for substituting a frame of "vaness or diaphragms affixed to a spindle" for the sound-post.

1074. 1858. No. 2587. ROBERTSON, *John*, for "Improvements in musical instruments."

This patentee advocates the grooving out of the inner surfaces of the back and belly so as to leave only the actual "grain" of the wood in relief. [*Vide* No. 25, p. 110.]

1075. 1858. No. 2823. BELL, *Henry*, for "Improvements in Musical Instruments."

This specification suggests the improvement of the tone by the insertion of a sheet of glass, supported on two end blocks, into the body of the violin. [*Vide* No. 25, p. 110.]

1076. 1858. No. 1217. JONES, *John*, for "Improvements in Musical Instruments."

In this specification a concertina is placed *inside* the violin, whose studs are placed alongside the strings to be played simultaneously. The bellows are worked by the foot, or between the knees!

1077. 1862. No. 1930. HULSKAMP, *George Henry*, for "Improvements in violins and other similar stringed instruments, and in guitars."

This was a most elaborately thought out and executed vagary, of which it is impossible to give a definite idea in a condensed note. [*Vide* No. 25, p. 106.]

1078. 1863. No. 2729. BROOKS, *Robert*, and INWARDS, *Charles*, for "Improved arrangements for facilitating the teaching and playing of stringed instruments of the character of the

violin, viola, violoncello, double bass, and guitar."

This describes another of the patent "studded" fingerboards invented by the author of No. 1067.

1079. 1865. No. 954. MOODY, *William*, and HUBAND, *William James*, for "Improvements in stringing and tuning pianofortes and other stringed musical instruments."

This describes a patent method of attaching the end of a musical string, and an application of the principle to the violin by means of a clumsy box-head.

1080. 1865. No. 2034. BAUDET, *Hubert Cyrille*, for "A new or improved keyed musical instrument to be called the piano-violin."

This is another of the devices for playing upon strings with a rotating cylinder, after the manner of the hurdy-gurdy or orchestrion. *Vide* No. 1071.

1081. 1866. No. 2071. BELL, *Henry*, for "Improvements in Violins, Violas, Violoncellos, and Guitars."

This is an improvement upon the patent described in No. 1075.

1082. 1867. No. 198. PAIN, *William*, for "Improvements in the Manufacture or Construction of Stringed Musical Instruments."

This is a patent bridge on which the strings rest on rollers, to enable the bridge to be moved about (!). It is only fair to say that the patent is avowedly designed primarily for banjo bridges.

1083. 1867. No. 2904. NEWTON, *William*

Edward, for MAY, *William Henry*, for "An improvement in the preparation of wood for increasing the sonorous quality and improving the tone of a piano, violin, or other musical instrument to which the wood is to be applied in its construction."

A suggestion as eccentric as it is disgusting.

1084. 1868. No. 2836. SCHUCHT, *John Henry*, for "Improvements in the construction of pianofortes, violins, &c."

A suggestion that the sounding plates should be built of alternate plates of hard and soft wood "glued together side by side."

1085. 1871. No. 1002. NEWTON, *Alfred Vincent*, for WILDMAN, *Lucius Parmalee*, for "An improvement in stringed instruments of the fret or fingerboard class, such as the violin, &c."

A plea for a return to the crescent-shaped sound holes of the 14th and 15th centuries.

1086. 1871. Nos. 1849 and 2392. STEAD, *Henry*.

These are specifications for the further development of the idea promulgated in No. 1080. [1865, No. 2034.]

1087. 1873. No. 3861. SEMPLE, *Daniel*, for "Improvements in Violins."

This advocates a series of projecting points upon the fingerboard to indicate where the strings should be stopped—a development of No. 1069.

1088. 1875. No. 1585. HAMILTON, *James Baillie*,

OKER-VOYSEY, *George Edward*, and BALFOUR, *Arthur James*, for "Improvements in the construction of stringed musical instruments."

These are instruments of the violin class, designed to be played by a current of air, instead of a bow.

1089. 1876. No. 3723. SEMPLE, *Daniel*, for "Appliances for certain string musical instruments, such as the violin, violoncello, &c."

In this specification the idea suggested in Nos. 1069 and 1087 is carried out by means of lengths of small wire twisted so as to form elevated points at measured distances.

1090. 1876. No. 4525. COOKE, *William Haydon*, for "Pegs for regulating the tension of stringed instruments."

This provides a coarse and a fine adjustment for violin pegs.

The above are to be found in the "Abridgements." From this point the patents relating to the violin become exceedingly numerous, and in many cases I have not thought it worth while to cite them.

1091. 1877. No. 2118. COLLINS, *Michael Henry*. Violin with dome-shaped body and sounding-board ("Echolin"). [*Vide* No. 25, p. 111.]

1092. 1878. No. 4042. RAE, *Robert James*. Bridges and metal strings for violins.

Upon the bridge small pulleys or rollers of metal or hard wood are fitted, and over these pass the strings, metal springs being interposed between ends of strings and tailboard.

1093. 1879. No. 1604. PITT, *Sydney*, for OLE BULL. Violins :—Chin-rest, insulator and attachment.

Maintaining that the contact of the player's clothing muffles the instrument and interferes with its resonance. [*Vide* No. 25, p. 196.]

1094. 1879. No. 3022. HOWELLS, *Thomas*.
Violins and other bow instruments.

Strings on edge or side, instead of on one of its principal surfaces, and a consequent modification of the shape. [*Vide* No. 25, p. 112.]

1095. 1879. No. 3545. KNIGHT, *Charles*.
Mutes for teaching and practising violin, &c.;
portable bows for same.

1096. 1880. No. 2021. GLEY, *Carl*, & LANDÉ,
Emil. Bow or fiddlestick guide or attachment
for violins.

An apparatus which can be readily attached to the neck of
a violin.

1097. 1880. No. 2104. LAKE, *William Robert*,
for SINGER, *Joseph*. Peg for violins.

A peg of the ordinary description except that adjacent to
the hole in the peg there is turned or cut out a groove within
which to wind the string.

1098. 1880. No. 4439. HOLLIDAY for CAM-
PIGLIA. Metallic strings for violins.

1099. 1881. No. 621. HADDAN, *Herbert John*,
for MOLLENHAUER, *Edward*. Intermediate
board for improving tone of violins, &c.
[*Vide* No. 58 and No. 25, p. 112.]

1100. 1881. No. 2852. LAKE, *William Robert*,
for BERLINER, *Emile*. Stringing violins to
obtain perfect resonance.

Dispensing with the tail-piece and extending the finger-board
downward below the bridge to receive the ends of the strings.

1101. 1881. No. 3915. EDWARDS, *Edmund*, for VON ZEBROWSKI, *Felix*. Bridge, damper, and chin-rest for violins, &c.

[*Vide* No. 25, p. 194.]

1102. 1881. No. 4739. WALLIS, *Joseph*, for HAMMA, *Emil*. Pegs or screws for strings of violins, partly of metal.

[*Vide* No. 25, p. 188.]

1103. 1882. No. 1059. STUTTAFORD, *John*. Pegs of violins.

To facilitate the fixing of strings and wires in the keys or pegs. [*Vide* No. 25, p. 190.]

1104. 1884. No. 375. UPTON, *F.* Adjustable chin-holder for violins.

A method of attaching the chin-holder to the violin by a gripping arrangement with right and left handed screws.

1105. 1884. No. 871. ADAMS, *A. W.* Bows for violins.

Application of a thumb-piece.

1106. 1884. No. 5167. CHANOT, *G. A.* Cases for violins.

Case made with skeleton framework of wood or metal, lined with baize, covered with leather or waterproof. [*Vide* No. 25, p. 202.]

1107. 1884. No. 6044. LORNE. Cases for violins.

1108. 1884. No. 6516. GOULD. Chin-rest for violins.

1109. 1884. No. 7415. HUDSON, *F.* Violins, violoncellos, &c.

Metallic resonators, spiral form, attached to sound-boards of violins, &c.

1110. 1884. No. 9183. LÖWENTHAL, *L.* Chin-holder for violins.

A wooden frame hollowed out in centre, lined with cork, attached by two tubes telescoping.

1111. 1884. No. 13,369. UPTON. Adjustable chin-holder for attachment to violins and violas.

1112. 1885. No. 1075. MORGAN. Violin bow guide.

1113. 1885. No. 1524. GLAZEBROOK. Violins and other stringed instruments.

1114. 1885. No. 2464. WILLIAMS. Appliance for use with violin, &c.

1115. No. 3669. UPTON. Shoulder-rest for attaching to violins, &c.

1116. 1885. No. 4256. BENDALL, *I. V.* Chin-rest for violins, &c.

One piece of ebony or other suitable material fitting closely under the tail-piece.

1117. 1885. No. 6111. TAYLOR & TAYLOR. Duplex string violin. (Abandoned.)

1118. 1885. No. 11,936. SIMOUTRE, *N. E.* Violins, &c., with round-legged sound-post or oval sound-post.

A strengthening piece is glued to the belly of the violin, and another similar piece to the back of the instrument. [*Vide* Nos. 52-54.]

1119. 1885. No. 12,942. HANSON, *A.* Chin-rest for violins, &c.

May be made separately or one with the instrument. A metal plate to fit against the side prevents any side play of the rest.

1120. 1885. No. 14,608. MEO. Supporting and raising strings of violins whilst removing bridge for cleaning, &c. (Abandoned.)

1121. 1886. No. 6399. LANGEY. Wrist guide for obtaining proper position of left hand. (Abandoned.)

1122. 1886. No. 7209. WOOD. Playing upon violin from pianoforte key-board. (Abandoned.)

1123. 1886. No. 10,382. MEZZETTI. Appliances or fittings connected with violins, &c. (Abandoned.)

1124. 1886. No. 11,965. LEVIERGE, *J. W.* Adjustable chin-holder.

A system of sockets, screws, and clamps apparently very complicated.

1125. 1886. No. 13,216. GILCHRIST. Appliances for making violins.

1126. 1886. No. 14,688. CLARK, *A. M.* for DION, *C.* Violins.

Consisting principally of the prolongation of one leg of the bridge.

1127. 1887. No. 288. ZEIDLER, *P. H.* Sounding-board for violins.

Belly made in two parts.

1128. 1887. No. 6340. HAGSPIEL, *G. O.* Violins.

Side frames of great strength, and a bar runs the length of the instrument.

1129. 1887. No. 13,651. MOORE & TOWNLEY. Chin-rests.

Vulcanite chin-rests attached by clamping plates.

1130. 1888. No. 4194. PIKE, *W. H.* Improved clip, made of ebony, metal, or wood.

Serves as a guide and music-holder.

1131. 1888. No. 1552. MAJOR, *I. W.* Improved bridge in the shape of a box to produce a finer tone.

1132. 1888. No. 5760. SPRATLEY, *R.* Tuning-pegs:

1133. 1888. No. 6530. LEXHIME, *I. J.* Bows for stringed instruments.

1134. 1889. No. 1838. XIMENES, *I. L.* Improvements in tail-pieces, bridges, and tuning-pegs of violins, &c.

1135. 1889. No. 2046. LAKE, *H. H.*, for BOHMAN, *D.* A chest and shoulder rest.

1136. 1889. No. 2720. RITTER, *H.* Improved bridges made with three feet.

Vide No. 45.

1137. 1889. No. 5431. KESSLER, Junr., *A.* Violins and Bows.

The hair is knotted and introduced into a recess at nut and tip, sides being covered by a slide which prevents the hair from slipping out. [*Vide* No. 25, Fig. 68.]

1138. 1889. No. 12,544. FLEISCHEN, *P.* A method of treating the sound-boards of violins, &c., so as to improve their vibrating qualities.

1139. 1889. No. 16,694. POPE, *S. T.* Bow guide for violins.

A piece of wire bent and clamped at one end to the finger-board.

1139a. 1890. No. 2360. MASSON, *P. J.* Violins with two strings for each open note.

One of each pair tuned in unison or other suitable interval, both bowed and stopped simultaneously. The head has 8 pegs and is otherwise modified to receive the 8 strings.

1140. 1890. No. 4006. CHANOT, *G. A.* Folding bows for violins.

1141. 1890. No. 6206. EDWARDS, *J.* Tuning-pins for violins, &c.

1142. 1890. No. 12,121. EDWARDS, *E.* Pegs for violins.

1143. 1890. No. 20,645. HUDSON, *G.*, & PICKUP, *P. W.* Strips of wood wider at the ends and deeper and narrower in the middle are glued to the inner side of the belly.

1144. 1891. No. 6420. TAYLOR, *W.* Improvements in tuning-pegs, the tail-piece, and the damper.

1145. 1891. No. 11,137. BROWN, *W.*, & *I. H.* Fabrics for violins.

A material composed of layers of twill coated with shellac.

1146. 1891. No. 5939. KENSETT, *John.* A device by means of metal-covered wire for attaching the violin to the neck or shoulder.

1147. 1891. No. 10,390. HAGHE, *A. R. H.*, & *C. L.* An improved construction of mutes consisting of a metal or other clip.

1148. 1891. No. 11,044. KOHSEN, *Emil.* Improvement in bows for violins.

To ensure their proper position by the use of a knob or disc.

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1149. 1891. No. 11,088. LOVE, *Francis*.
Making the body of violins of vulcanite or ebonite.
1150. 1891. No. 12,119. GLÜER, *Hermann*.
Making body of violins of a membrane of vellum stretched across the frame.
1151. 1891. No. 12,976. CONLEY, *James*. A
device for economizing violin strings by means
of a small brass sheave and clamp combined.
1152. 1891. No. 13,821. DUCK, *Edgar Albert*.
A model finger-board for facilitating the teach-
ing of violin-playing.
1153. 1891. No. 16,636. MENGES, *Georg*. A
new bow guide.
By means of a stay of sheet-metal hinged so as to be attached
to violins of varying sizes.
1154. 1891. No. 18,028. HERRING, *Henry David*. The application of a sound-post made
elastic, so as to double the amplitude of the
vibrations of the belly.
1155. 1891. No. 21,402. KETTERIDGE, *Charles*.
A finger and note indicator, by means of a disc
with 7 divisions.
1156. 1892. No. 2910. HAMPTON, *William*. An
improvement in construction of violins.
By which one of the feet of the bridge rests on the belly, the
other on the back.
1157. 1892. No. 4906. MURMANN, *Ernst*. A
process for treating the wood for violins with
acids, &c.
By which an increase in capacity for vibration is imparted.

1158. 1892. No. 7140. THORPE, *John*. Improved tail-piece.

1159. 1892. No. 10,760. BOULT, *Alfred Julius*, for CLOSE, *James Anderson*. A sheave on which reserve string is wound, connected to the tail-piece.

1160. 1892. No. 14,361. GENESE, *David*. Improved tubular mute for violins.

1161. 1892. No. 14,615. CLARKE, *A. M. & Wm.*, for PIRAZZI, *Gustave* & STROBEL, *Theodor*. Improved strings for violins, by impregnating the gut with potash ley.

1162. 1892. No. 15,852. REDFERN, *G. F.*, for FENIGSTEIN, *Jacob*. Improved mute.

Constructed in two parts connected with a hinge, the inner face covered with felt.

Section III.

DICTIONARY AND ENCYCLOPÆDIA EXTRACTS.

THE compilation of this section has been a work of very careful selection and elimination. There exists, of course, no dictionary or encyclopædia that makes *no* mention of the Violin and its congeners, and many of the musical dictionaries contain valuable and extensive information relating to the instrument. But in most cases these articles are merely condensed compilations from the already published treatises, and contain nothing of a nature to attract students of the history of the instrument. In this section I have included only the work of authorities; that is to say, where a dictionary or encyclopædia contains under the headings, "Viol," "Violin," "Violoncello," "Viola," "Alto," "Tenor," "Bass," "Double-bass," &c., &c., *original* articles or essays dealing with instruments of the violin family, I have included them; when the article consists of merely a few collected platitudes, I

have rejected it. It must also be borne in mind that only the articles upon the instruments themselves are collated in this section. If I were to include Biographical extracts and articles, I should require an extra Part of my work to contain them.

1163. CHAMBERS, *E.* Cyclopædia, or an Universal Dictionary of Arts and Sciences.

London, 1786.

Vol. 4, *not paged.* *Violin.*

1164. CHAMBERS' Encyclopædia, a dictionary of Universal Knowledge. New Edition.

London & Edinburgh, 1892. *W. & R. Chambers.*

Vol. X., pp. 487, 488. STALKER, *Colin.* The Violin.

1165. DIDEROT & D'ALEMBERT. Editors. Encyclopédie, ou Dictionnaire Raisonné des Sciences, des Arts et des Metiers.

Neufchatel, 1765.

Vol. 17, p. 310 *Viole*, p. 317 *Violon.*

The most handy form for reference to these and other articles appurtenant to the subject is that of the "Réceuil" [*g. v. post, sub* Reference Books. No. 1203.]

1166. ESCUDIER, *Léon et Marie.* Dictionnaire de Musique, Théorique et Historique.

Paris, 1872. *Dentu.* 8vo.

pp. 482-497. Violon.

1167. GROVE, *Sir George, D.C.L.* A Dictionary of Music and Musicians (A.D. 1450-1885), by eminent writers, English and Foreign.

Vol. IV. London, 1885. Macmillan. Large 8vo. pp. 266-303, including articles on—

a. Vingt-quatre Violons du Roi. *Gustave CHOUQUET.*

b. Viol, Viola, Viola Bastarda. *Edward John PAYNE.*

c. Viola d'Amore, Viola da Braccio. *Edward John PAYNE.*

d. Viola da Gamba. *William POLE.*

e. Viola da Spalla, Viola di Fagotto. *Edward John PAYNE.*

f. Viola pomposa, Violet, Violetta Marina. *Edward John PAYNE.*

g. VIOLIN [pp. 267-286]. *Edward John PAYNE.*

h. VIOLIN-PLAYING [pp. 287-299]. *Paul DAVID.*

i. Violoncello. *William POLE.*

k. Violoncello-playing. *Edward John PAYNE.*

l. Violone. *William POLE.*

1168. KNIGHT'S American Mechanical Dictionary.

New York & London, 1875.

Vol. 1, *Fiddle*. Vol. 3, *Violin*. Supplement, *Violin*.

1169. LAROUSSE, *Pierre*. Grand Dictionnaire Universel du XIX^e Siècle.

Paris, 1876.

Vol. 15, p. 1091. *Violon*.

Vol. 10, p. 801. *Luthier*.

1170. MEYER'S Konversationslexicon.

Leipzig, 3rd Edition, 1878.
Vol. 14, p. 452. *Violine.*

1171. PARTINGTON, *E.* The British Encyclopædia of Arts and Sciences.

London, 1835.
Vol. 2, p. 872. *Violin.*

1172. PIERER'S Universal-Conversations-Lexicon.

Leipzig & Oberhausen. 6th Edition, 1879.
Vol. 18, p. 182. *Violine.*

1173. REES, *A.* The Encyclopædia of the Society for the Diffusion of Useful Knowledge.

London, 1843.
Vol. 25, p. 345. *Violin.*

1174. RIPLEY, *G.*, & DANA, *C. A.* The American Cyclopædia: a popular Dictionary of General Knowledge.

New York, 1876.
Vol. 16, p. 363. *Violin.*

1175. ROSS, *J. M.* The Globe Encyclopædia of Universal Information.

Glasgow, 1881.
Vol. 6, p. 431. *Violin.*

1176. SMEDLEY, *E.*, & ROSE, *H. G.* Encyclopædia Metropolitana, or Universal Dictionary of Knowledge.

London, 1845.
Vol. 19, p. 109. *Fiddle.* Vol. 25, p. 1097.
Viol.

1177. SOULLIER, *Charles*. Nouveau Dictionnaire de Musique.

Paris, 1855. *E. Bazault*: Large 8vo. pp. 337-344. *Vielle to Violoncelle*.

1178. WILKES, *John*. Encyclopædia Londinensis, or Universal Dictionary of Arts, Sciences & Literature.

London, 1819. 4to.
Vol. XVI., No. 1111, p. 285-398. *History of Music*.

This, though covering other ground, contains a preponderance of matter relating to the Violin.

1179. VARIORUM. Encyclopédie des Gens du Monde, Répertoire Universelle des Sciences, des Lettres et des Arts.

Paris, 1844.
Vol. 22, p. 625, *Viole*. P. 626, *Violon*.

1180. VARIORUM. Encyclopædia Britannica. A Dictionary of Arts, Sciences and General Literature. IXth Edition.

London, 1889. Vol. 24, pp. 242-6. PAYNE, *E. J.* Violin.

Section IV.

REFERENCE BOOKS.

THIS section includes those works which contain important matter relating to the violin, but which it has been impossible to isolate. It has been suggested that I should here include Library Catalogues like those of Fétis, Farrenc, Fayolle, and others which contain references to large numbers of works on the violin, but as I have carefully gone through all of these that I have ever seen and extracted and verified the references, I think it would be supererogatory. The largest list of such catalogues that I have ever seen is contained in Herr Leipmannssohn's Catalogue No. 71 (Berlin : 1888), page 42.

1181. ANONYMOUS.

Observations sur la Musique les Musiciens,
et les Instruments.

Amsterdam, 1757. *Aux dépens de la
Compagnie.* 12mo.

This relates principally to the violin.

1182. ANONYMOUS.

Celebrated Musicians of all Nations, a collection of portraits with short biographical notices. Translated from the German with an appendix for England by M. S. Hervey.

London, n.d. [1883.] *Sampson Low*. Folio.

1183. ANONYMOUS.

Bibliographie Musicale de France et de l'Etranger, ou Répertoire Général Systématique de tous les Traités et œuvres de Musique vocale et Instrumentale.

Paris, 1822. 8vo. *Niogret*.

(a.) p. 344. *Nouveaux Violons de M. THIBOUT*.

(b.) p. 348. *Violon sans barre de M. BAUD de Versailles*.

(c.) p. 462. *BAILLOT*.

(d.) p. 491. *Le Violicembalo*.

This work, which resembles that of Bärwald [No. 307], might have been included in Part II. Section IV., but the multitude of references scattered through it, other than those particularly cited, entitle it rather to a place here.

1184. ANONYMOUS.

[ENGEL, *Carl*.] Science and Art Department South Kensington Museum Catalogue of the Special Exhibition of Ancient Musical Instruments MDCCCLXXII.

London, n.d. [1873]. John Strangeways. 4to. Large paper, pp. 48 and 15, large photographs, principally of bow-instruments.

1185. *Another Edition*. Same title, &c., &c., and same book, but on small paper and without photographs.

I have noted this book from Carl Engel's own copy, which contains thirty leaves bound in at the end on which are mounted articles on the Exhibition from *The Times* 30th April, 1872. *The Times* 5th June, 1872. *Pall Mall Gazette* 5th June, August 24th, August 27th, and August 31st, 1872 [three of Charles Reade's letters in their original form]. *Monthly Musical Record* 1st August, 1872. *Sunday at Home* June to September, 1872. It will be observed in the above list that the first letter cited in Nos. 565, 306, and 124 [Aug. 19, 1872] is missing, whilst a preliminary letter of June 5th, 1872 is inserted. *The Times* article of April 30, 1872, describes the sale of the Gillot Collection of Violins, that of June 5th describes the Loan Collection, and the *Sunday at Home* articles are a series by John SACHS, on "Ancient Musical instruments of the Hebrews and Early Christians," and contain much that is interesting and valuable relating to the growth and ancient viols. *The Times* of April 30th, 1872, will be noted on p. 248 as No. 501a in the Supplement.

1186. AGRICOLA, *Martin*. Musica Instrumentalis, Deutsch, darin des Fundament und Application der Finger, als Floeten, Krumphoerner, Zinken, Bombard, Schalmeyen, Sackpfeife, &c.

Wittemberg, 1528. 12mo.

1187. *Second Edition*. Musica Instrumētalis Deutsch ynn welcher begriffen ist, wie man nach dem gesange auff mancherley Pfeiffen lernen sol. Auch wie auff die Orgel, Harfen, Lauten, Geigen, und allerley Instrument und Seytenspiel, nach der rechtgegründ et en Tabethur sey abzusetzen.

Wittemberg, 1529. 12mo. G. Rhaw.

1188. *Third Edition*.

Wittemberg, 1532. G. Rhaw. 12mo.

1189. *Fourth Edition.*

Wittemberg, 1545. 12mo.

The known copies of the earlier editions of this work are extremely imperfect. I have never seen that of 1528. The copy dated 1529 in the British Museum begins at page 50 with a kind of poem entitled, "Von Zuhaußstymmung der vier kleinen Geigen." The edition of 1545 contains a most important and fully illustrated section occupying pp. 36-51, and entitled, "Von Drierley Geigen."

1190. ALVIN, *Louis*. Notice sur François Joseph Fétis, par Louis Alvin, Membre de l'Académie.Bruxelles, 1874. *F. Hayez*. Large 8vo.

I have thought it advisable to note this biography of one who has written so much upon the bow-instruments.

1191. BLAZE DE BURY, *Henri*. Musiciens Contemporains.Paris, 1856. *M. Levy*. 8vo.

An interesting and chatty work, containing many interesting references to the violinists of the first half of this century.

1192. BONANNI, *Filippo*. Gabinetto Armonico. Pieno d'instrumenti sonori indicati e spiegati dal Padre F.B. della Compagnia di Giesù.

Rome, 1722. 4to.

1193. *Second Edition.*

[*Engraved Title-page.*] Descrizione degl' instrumenti armonici d'ogni genere del padre Bonanni. Second Edizione Riveduta Coretta, ed Accresciuta dall' Abbate Giacinto Ceruti, &c.

Title repeated in French.

Rome, 1776. 4to.

A somewhat fanciful and incorrect work, but containing a magnificent collection of engravings of persons playing musical instruments. Pages 101-111 and plates 56-71 of the first edition, and rather more of the second edition, are almost entirely devoted to bow instruments. When one has made allowances for the liberties taken by the artist, the book becomes one of the most valuable reference works in existence.

1194. BURBURE, *Leon de*.

Aperçu sur l'Ancienne Corporation des Musiciens Instrumentistes d'Anvers, dite de Saint-Job et de Sainte-Marie-Madeleine.

Brussels, 1862. *Hayez*. 8vo. pp. 20.

1195. BURBURE, *Leon de*.

Recherches sur les Facteurs de Clavecins et les Luthiers d'Anvers depuis le seizième jusqu'au dixneuvième siècle.

Brussels, 1863. *Hayez*. 8vo. pp. 32.

1196. DORMIZER, *M.* and SCHEBEK *E.* Die Erwerbsverhältnisse in Böhmischem Erzgebirge.

Prague, 1862. *H. Merch*.

At p. 134 of this work is an interesting dissertation on the musical instrument industry of Markneukirchen and Klingenthal, and throughout the work we find references to the violin-makers of the country.

1197. FÉRIS, François Joseph.

Biographie Universelle des Musiciens et Bibliographie Universelle de la Musique. Deuxième édition.

Paris, 1862-1865. *Firmin Didot*. 8 vols.
Roy. 8vo.

1198. FÉTIS, *François Joseph*.

Histoire Générale de la Musique depuis les
temps les plus anciens jusqu'à nos jours.

Paris, 1869-1876. *Firmin Didot*. 5 vols.
Roy. 8vo.

These are two reference works without which no musical
student can work. The occasional inaccuracies that occur in
them are easily recognized, and have been frequently pointed
out and corrected. The

1199. —

Supplement et Complement [to No. 1198].

Paris, 1881. *Firmin Didot*. 4 vols. Roy.
8vo.

edited by *Arthur Pougin*, must always be consulted with
the major work, as it corrects and amplifies the work very
much.

1200. FLEURY, *Edouard*. Les Instruments de
Musique sur les Monuments du Moyen Age du
Département de l'Aisne.

Laon, 1882. *A. Cortillot*. Large 8vo.

This is a work indispensable to the student of the earliest
records of bow-instruments, being full of illustrations of such,
taken from ancient monuments.

1201. JACQUOT, *Albert*.

La Musique en Lorraine, Étude rétrospec-
tive d'après les archives locales, précédée d'une
introduction par *J. GALLAY*. Deuxième
édition.

Paris, 1882. *Quantin*. Roy. 8vo.

It is impossible to over-estimate the value of this work to the student of violin-history. Every chapter in turn traces the history of violin-making and playing down to the modern aspects of the Mirecourt factories. I should have included the work in Part I. Section IV., but that the author touches to a certain extent upon the other instruments made in the department. The magnificent illustrations give the work an enhanced value.

1202. KUPPERS, *Paul*. Ein Beitrag zur Geschichte des Musik-Instrumentenmacher-Gewerbes mit Besonderer Rücksicht auf Leipzig. Inaugural-Dissertation zur Erlangung der Doctorwürde beider Philosophischen Fakultät der Universität Leipzig.

Leipzig, 1886. [Printed by *S. Geibel*: Altenburg]. 8vo. pp. 48.

This is a scholarly essay on the various guilds of instrument makers.

1203. Recueil de Planches de l'Encyclopédie, par ordre des Matières. Tome troisième.

Paris, 1784. *Panckoucke*. Liège. *Plom-teux*. 17 and 21 plates following one another. 4to.

Instruments de Musique, and *Lutherie*.

This is the work referred to *sub* [No. 1165]. I have two editions, one 4to as above, and one folio containing the "Lutherie" plates only. This latter is simply a direct excerpt from the Encyclopédie of Diderot, the recueil is a re-issue in a reduced size. All musical instruments are referred to, but the violin has a prominent place in the work, the illustrations of the tools used in its construction being especially interesting.

1204. VALDRIGHI, *Luigi Francesco*. Nomo-
cheliurgografia, antica e moderna ossia Elenco
di Fabbricatori di Strumenti Armonici con note
esplicative e documenti estratti dall' Archivio di
Stato in Modena.

Modena, 1884. *Società Tipografia*. fol.

205. *Appendix*. Aggiunta. Modena, 1888.
Società Tipografia. fol.

This, again, is a work so nearly devoted entirely to the
instruments of the string-quartett, that it might almost have
been included in Part I. Section IV. but for the references to
makers of other instruments. The appendices are the most
interesting portion of the work for the student or historian.

1206. WECKERLIN, *J. B.*

Bibliothèque du Conservatoire National de
Musique et de Déclamation.

Paris, 1885. *Firmin Didot*. Royal 8vo.

Many very valuable descriptions of early works relating to
the violin are contained in this volume. Notably those of
Milandre, referred to *sub* INSTRUCTION BOOKS.

Section V.

PERIODICAL PUBLICATIONS DEVOTED TO THE VIOLIN.

It is not a little strange that there should have been so few magazines devoted to the violin. It may be presumed, however, that until the "renaissance," so to speak, of the instrument during the last ten or fifteen years, there was not a large enough public to render such an enterprise remunerative. It may be remarked that there is still an excellent opening for a first-class fiddler's magazine. Curiously enough, the first periodical that was ever published under a title appertaining to the instrument, had nothing to do with it, but was only a political sheet.

1207. *El Violin. Periodiquin con Dibujitos.*
Mexico. (*City*).

November 20, 23, 28, 30, 1862. (? All published.)

1208. *The Fiddler.* A Quarterly Journal devoted to all Stringed instruments played with the Bow.

Nos. 1 and 2. London, 1884. *F. Pitman.*

Nos. 3-5. London, 1884-5. *Kent & Co.*

1209. The Fiddler. A Monthly Journal for Professionals and Amateurs of all Stringed instruments played with the Bow.

Nos. 6-9. London, 1885. *Kent & Co.*

Nos. 10-27. London, 1885-7. *Wm. Reeves.*

No. 28. London, 1888. *Wm. Reeves.*

As will be observed by the above table, the existence of this magazine, though protracted, was spasmodic. Nine months after its apparent death in April, 1887, a 28th number was produced (January 15) which is almost invariably missing in sets of the magazine. Indeed, I believe anything like a complete set is almost unique, my own being the only one I ever saw.

1210. The Violin Monthly Magazine For All Lovers of the Instrument. Edited by James M. Fleming, Author of "Old Violins and their Makers," etc.

London, n.d. [1889, etc.] *For the Editor.*
4to.

Since its first appearance in 1889, five numbers only of this somewhat irregular "monthly" magazine have appeared. Each number contains a pair of very fine platinotypes of celebrated violins, and two or three articles from the pen of the editor. The volume when completed will certainly be one of the most elaborately prepared that has ever been issued.

1211. The Violin World, A monthly journal published in the interests of string instruments and their players.

New York, 1892, &c. *Aug. Gemünder.*

This magazine has been issued in monthly parts since October, 1892.

1212. The Strad, A Monthly Journal for Professionals and Amateurs of all Stringed Instruments Played with the Bow. Edited by Eugene Polonaski.

Nos. 1-18. London, 1890, &c. *Reeves.*

No. 19, &c. London, 1891, &c. *Duncan.*

This is, in the earnestness of its purpose and its business-like characteristics, far in advance of any Violin magazine that has hitherto been attempted, and that it supplies a want is proved by the fact of its continuous publication for now over three years. (July, 1893.) It is especially valuable as a record of current events relating to the violin.

Section VI.

WORKS BY, OR RELATING TO, VIOLINISTS, NOT, HOWEVER, HAVING SPECIAL REFERENCE TO THE VIOLIN.

THIS has been a very difficult section to select and arrange. On maturer reflection I think that the works of Poorten, Nos. 102 & 102*a*, should have been included in this section.

1213. HAUSER, *Sigmund*. Aus dem Wanderbuche | eines österreichischen | Virtuosen. | Briefe | aus | Californien, Südamerika und Australien | von | M. Hauser. | Gesammelt und herausgegeben | von | S. Hauser. | Zweite Ausgabe.

Leipzig, 1860. *F. W. Grunow*. Vol. I. pp. viii. and 234. Vol. II. pp. ii. and 242.

1213*a*. ANONYMOUS [N—— N——].

Riflessioni | d'un professore di Violino | sopra un discorso morale e politico | intorno il Teatro | ristampate | Con annotazioni e due Lettere relative | alle medesime.

Lúgano, 1732. *Agnelli*. 4to. pp. 50.

This is a most curious old pamphlet dealing with the morality of theatrical and musical performances. One must especially admire the author's frankness in reproducing the notes and the "two letters" of his correspondent which tear his arguments to rags.

1214. STARCKE, *Hermann*. Aus dem Tage-
buche | eines | wandernden Musikanten. | von
| Hermann Starcke. [*Quotation.*]

Dresden, 1884. *J. G. Seeling*.

Both the above are works in the nature of journals and are written after the manner of Arved Poorten's works, Nos. 102 and 102a. Starcke was the author of No. 56.

1215. TARTINI, *Giuseppe*. Trattato | di | Musica
| secondo la vera scienza | dell' Armonia.

Padua, 1754. *G. Manfré*. 4to. pp. viii.
and 176.

This is a work that excited great controversy and much admiration on its first appearance. A translation, or rather adaptation, of it appeared in London under the following title:—

1216. ANONYMOUS. [TARTINI, *G.* and STILLING-
FLEET, *J.*] Principles | and Power | of Harmony.

London, 1771. *Hughs* for *Baker, &c.* 4to.
pp. viii. and 154 and vi.

And soon after its first publication came the following:

1217. TARTINI, *Giuseppe*. Risposta | di |
Giuseppe Tartini | Alla Critica del di lui
Trattato | di Musica | di Mons. | Le Serre | di
Ginevra.

Venice, 1767. *A. Decastro*. 8vo. pp. 76.

1218. ANONYMOUS.

[*Attributed to*] THURN & TAXIS, *Prince of*.
Risposta | di un Anonimo | al celebre Sig.
Rousseau, | Circa al suo sentimento in pro-
posito d'alcune | propozizioni dal Sig. Giuseppe
Tartini.

Venice, 1769. *A. de Castro*. 8vo. pp. 16.

I have seen other works relating to Tartini recorded but
have been unable to see them actually.

Section VXX.

VARIOUS AND UNCLASSIFIABLE.

IN introducing this section, I can only say, very humbly, that every item in it has been carefully examined with a view to putting it in any of the preceding sections, and has been found unsuitable for inclusion anywhere else.

1219. *W. E. HILL & Sons.*

Violins and Their Makers. Illustrations.
Series I.

London, 1893. *Hill & Sons.* Folio.

This is the first of a series (which I trust will be followed up) of portfolios containing photogravures, etc., of the houses of celebrated violinists. In this one we find representations of the houses of Stradivari, Guarneri, Stainer, Maggini, Gasparo (da Salo), and others.

1220. Court of Common Pleas for the City and County of New York. General Term. Minnie Paul Powell (Respondent) against Victor S. Flechter (Appellant).

a. I. Case on Appeal. Benno Loewy,
Attorney for Defendant and Appellant.

Stimson and Williams, Attorneys for Plaintiff and Respondent.

New York, 1891. *Evening Post Printing House*. 4to. pp. iv. and 180.

b. II. Appellant's Argument and Brief. Benno Loewy, Attorney and Counsel for Appellant.

New York, 1892. *Evening Post Printing House*. 4to. pp. 116.

This is an interesting publication, throwing an important side light on one of those cases that bring the violin in unpleasantly prominent relief at times. *Vide* my own pamphlet, No. 169.

1221. Catalogue Raisonné des Objets d'Art et de Curiosité composant la collection de W. G. F. van Romondt, d'Utrecht, dressé par Henry Havard et illustré de gravures à l'eau forte par Leopold Flameng et C. L. van Kesteren.

The Hague, 1875. *D. A. Thieme*. Folio.

Frontispiece: A Faïence violin, back and front views. A full description of the instrument occurs on pp. 73-75.

1222. Catalogue chronologique et raisonné des Faïences de Delft composant la collection de Mr. John F. Loudon. *Same author and illustrators*.

The Hague, 1877. *D. A. Thieme*.

P. 44/5. A reproduction of the same plate. The description occurs at p. 58.

1223. Cremona Society. Exhibition of Violes d'Amour, Books and Sundries relating to that

Instrument on the occasion of reading a paper on the *Viole d'Amour* by G. Carnaby Harrower, Esq. Written and Musically Illustrated by Professor Carli Zoeller.

London, 1889.

This is an interesting souvenir of a very interesting lecture, which I should much have liked to see perpetuated in pamphlet form.

1224. GOUACHE, *Jules*. Les Violons | de M. Marrast | par | Jules Gouache.
Paris, n.d. []. *Dépôt Central*. 8vo.
pp. 36.

This is merely a political squib, and has practically no reference to the instrument as such.

1225. Institut de France. Académie Royale des Beaux Arts. Rapport fait à l'Académie des Beaux Arts dans la Sèance du 3 Avril, 1819, au nom de la Section de Musique sur les nouveaux instruments de Musique (Violons, Altos, Violoncelles, et Contrebasses) suivant la facture brevetée de *M. Chanot*. Officier au Corps du Genie Maritime inséré au Moniteur du [*sic*].

Paris, 1819.

. 4to. pp. 4.

This leaflet, for it is little more, contains all that has been officially published about the celebrated guitar-shaped violins of M. François Chanot.

1226. DE JAN, *Carl*. De fidibus Græcorum. Dissertatio inauguralis quam consensu et auctoritate amplissimi philosophorum ordinis in alma literarum universitate Friderica

Gulielma ad summos in philosophia honores
rite capessendos die xxv. M. Julii A. MDCCCLIX.
ALQS publice defendet Auctor Carolus de
Jan. Bavarus Suinfurtensis.

Berlin, 1859. *G. Schade.* 8vo.

This work is inserted for the purpose of warning students against buying it under the impression that it relates in any way to the violin. It is usually included under such a head in book catalogues, but is really a thesis upon the ancient Greek lyre.

1227. MONTEVERDE, *Claudio.* L'Orfeo Favola in
Musica da C. M. Rappresentata in Mantova
L'Anno, 1607.

Venice, 1615.

This opera, of which only one copy is known to me—that in the Bodleian Library at Oxford—is alleged to be the first work in which a part was written for the violin as we know it in its present form. Among the list of instruments tabulated as necessary in its production occur the following :—

Duoi contrabassi de Viola.

Dieci Viole da braccio.

Duoi Violini piccoli alla Francese.

Tre bassi da gamba.

1228. Prospectus of the Tavistock Violin
Academy. Director and Principal, Mr. Basil
Althaus.

London, 1889. 4to. pp. 12.

This account of an exclusively violin-school will one day be of great interest to students of the history of the violin. Mr. Althaus' Academy may be said to have been the precursor of Mr. Polonaski's "College of Violinists."

1229. Thalberg and Vieuxtemps' Grand Concert Book.

[London] n.d. Large 8vo.

A short biography of Vieuxtemps occupies the inside of the front cover.

1230. Extracts from the New York Tribune, the New York Sun, The Musical Courier, about General George Washington's Violin now on Exhibition and for sale at George Gemünder Jr.'s Violin Studio, No. 27, Union Square, New York.

New York, 1888. *Gemünder*. 8vo. 8 pp.

1231. TAUBER VON TAUBERFURT, *Baron Carl von*.
Ueber (sic) | meine Violine | [*Ornament*] |
Sonitu quatit ungula campum.

Vienna, 1780. *J. Edlen von Kurzböck*. 8vo.
pp. 188.

This is a curious little book, commencing with the stories of Arion, Orpheus, Eurydice, and other mythological musicians, and consisting in chief of reflections, epigrams, and aphorisms, more or less connected with the violin. It might, perhaps, be best described as a musical commonplace book.

The following works have been announced for publication, but have never been carried into execution by their projected authors:—

1232. Fayolle, F. J. M. Histoire du Violon. *circ.*
1810.

1233. Heron-Allen E. The Romance of a
Stradivari. 1883.

1234. Chanot, G. History of the Violin, guide
to connoisseurs. 1882.

1235. Youssoupow, Prince N. [*Vide* No. 195].
Analyse comparée des Compositions des Violon-
istes contemporains, 1812.

Section VIII.

MEDALS.

THOUGH I only know of two violin-medals, I think that inquiry and search might bring others to light, and that a catalogue of them would be a very interesting document.

1235. No. 1.

Executed at Vienna in 1828. Designed by Lang of the Imperial Mint.

OBVERSE. Bust of Paganini. *Legend*:
"Nicolao Paganini—Vindobonæ, MDCCCXXVIII."

REVERSE. A violin and bow resting against an open music-book, inscribed with a few bars of one of Paganini's favourite airs. *Legend*:
"PERITURIS SONIS, NON PERITURA GLORIA."

Size and thickness of a crown piece.

A note on this medal occurs in the *Lady's Magazine*, 1830, Vol. I. p. 46.

1236. No. 2.

Executed at Genoa in 1834.

OBVERSE. The arms of the City of Genoa.
Legend: "ORDO DECUR. GEN."

REVERSE. The *Legend*: "NIC. PAGANINO |
FIDICINI | CUI NEMO PAR FUIT | CIVIQUE | BENE
MERENTI | A MDCCCXXXIII."

Diameter, $1\frac{5}{6}$ inch. Thickness, $\frac{1}{6}$ inch.

An impression of this medal in gold is exhibited with the Paganini Guarnerius in the Municipio at Genoa. I described it in my article [No. 360] in the *Musical Times* of May, 1886.

FINIS.

This work was commenced
on February 14th, 1879.
This sheet was com-
pleted on June
20th, 1893.

Q q

APPENDIX.

THE items constituting this Appendix are the titles of publications which I have seen referred to in works known to me, booksellers' catalogues, and elsewhere, but of which, in spite of diligent search, I have never been able to find copies for collation or description. I have seen many works erroneously referred to in existing books on the violin, works that I have satisfied myself never existed, but I have only included in the following list books that I am satisfied have actually occurred in musical and other libraries. I need hardly repeat what I have often said before, viz. that I shall be most grateful to any reader who can obtain for me a sight of any of these books, whilst I shall be only too willing to give the fullest price for any of them.

The following titles are in alphabetical order (authors' names):—

ANONYMOUS.

1. The Division Violin : containing a Choice Collection of Divisions for the Treble Violin to a Ground-Bass, all fairly Engraven on Copper-plates, etc., and are the first that ever were printed of this kind of Musick.

London, 1687. *Playford*.

Until I have seen this I cannot tell whether it should have a place in this Bibliography as an early *méthode*, or whether it comes under the excluded heading of practical music.

2. Statuts ordonnances, lettres de création de la communauté des maistres faiseurs d'instruments de Musique.

Paris, 1741.

3. Statuts et réglemens des maitres de danse et joueurs d'instruments tant haut que bas.
Paris, 1752.
Nos. 2 and 3 are probably for inclusion in Part I., Section 4, Sub-section i.
4. An History of a Seditious Attempt upon the Lives and Properties of Fifty Singers and Fiddlers.
London, 1753. 8vo.
5. Mousike Iatreia (MOYΣIKH IATPEIA); or, A Fiddle the Best Doctor.
London, *Kearsley*, 1775. 4to.
Nos. 4 and 5 are probably for inclusion in Part VI., Section 7.
6. Antwort Schreiben eines Tonkünstlers an seinen Freund das Spielen der Bratsche bey grossen Musikern betreffend.
Berlin, 1782. *Bergemann*. 8vo.
Probably for inclusion in Part I., Section 4.
7. Observations disintéressées sur l'Administration du Théâtre Royal Italien, adressées à M. Viotti, Directeur de ce Théâtre. Par un Dilettante.
Paris, *Boucher*, 1821. 8vo.
8. Mémoire à consulter et consultation pour le sieur Martin contre les sieurs Léonard, Chaillot des Arènes et Viotti.
Paris, 1790. 4to.
9. Mémoire au Roi concernant l'exploitation du privilège de l'Opéra demandé par le sieur Viotti.
Paris, 1789. 8vo.
Nos. 7, 8, and 9 are for inclusion in Part VI., Section 6.
10. Gedichte auf Paganini.
Leipzig, 1829.
For inclusion in Part I., Section 2.
11. Catalogue d'une Collection Nombreuse, etc., d'Instruments de Musique, Archets, Cordes, et Articles, etc. Laissée par feu M. Louis Plattner.
Rotterdam, 1843. *Van der Meer*.
For inclusion in Part VI., Section 1a.

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12. Les Sœurs Milanollo, études biographiques, artistiques et morales.
Lyons, 1847. *Girard et Guyet*. 8vo, pp. 36.
13. Theresa Milanollo et Maria Milanollo : par C. M.
Nantes, n.d. *Mellinet*. 8vo.
14. Biographie de F. Servais, suivie de la relation de ses funérailles.
Hal, 1866. *Vanderbroeck-Desmeth*. 8vo.
Nos. 12, 13, and 14 are for inclusion in Part I., Section 2.
15. Le Violon du Diable (Drama).
Paris, 1849.
For inclusion in Part IV., Section 4.
16. ANTOLINI, *F*.
Osservazioni su due Violini esposti nelle sale dell, I. R. Palazzo di Brera, etc.
Milan, *Perola*, 1832.
For inclusion in Part I., Section 4.
17. BAILLOT, *P. F. M. de S*.
Notice sur J. B. Viotti, né en 1775 à Fontanetto en Piémont, mort à Londres le 3 Mars, 1824.
Paris, 1825. *Hoquet*. 8vo.
18. BIOW, *H*.
Ole Bull, eine biographische Skizze.
Hamburg, 1838. *J. C. S. Witt*. 8vo, pp. 28.
For inclusion in Part I., Section 2.
19. BRIJON, *E. R*.
Réflexions sur la musique et la vraie manière de l'exécuter sur le violon.
Paris, 1763. 4to.
For inclusion in Part I., Section 4, Sub-section ii.
20. CERECEDA, *G*.
Tocar el violon. Drama in one act.
Madrid, 1880?
For inclusion in Part IV., Section 4.
21. CONSOLO, *F*.
Del colorito nel Quartetto di strumenti ad arco.
Florence, 1883. *Ademollo*. 8vo. [*Vide* No. 531.]
For inclusion in Part I., Section 4, Sub-section ii.

-
22. Delhasse, *F. H.*, and AIMÉ PARIS.
Vieuxtemps. Erratum de la Biographie Universelle de
M. Fétis.
Brussels, 1844. *Wouters*. 8vo, pp. 7.
For inclusion in Part I., Section 2.
23. GEHRING, *F.*
Zur Geschichte der Violine.
Leipzig, 1877. 8vo.
Probably for inclusion in Part I., Section 4.
24. GUEROULT, *A.*
Baillot.
Paris, n.d. 8vo, pp. 7.
For inclusion in Part I., Section 2.
25. KOBRICHT, *J. A.*
Geig-Fundament das sich mehr in Zeichen und Noten,
etc., etc.
Augsburg, 1787. Obl. 4to.
26. MACDONALD, *J.*
A Treatise Explanatory of the Principles constituting the
Practice and Theory of the Violoncello.
London, 1811. Folio. Appendix. London, 1851.
Nos. 25 and 26 are probably for inclusion in Part I.,
Section 4, Sub-section ii. No. 26 possibly is referable to
Part I., Section 5.
27. MACKINTOSH.
Remarks on the Construction of, and materials employed
in the Manufacture of, Violins.
Dublin, 1837.
Quoted by John Bishop in his Translation of Otto (No.
40), p. 4, *et passim*. His copy seems to be lost.
For inclusion in Part I., Section 1.
28. PANCALDI, *C.*
Elogio a Felice Radicati, maestro di Musica.
Bologna, 1829. *Nobili*. 4to.
I have some doubt whether this is not identical with or
a second edition of No. 98a.
29. RAFAEL, *F. X.*
Henri le Violoneux. Drama in two acts.
Olmütz, 1860.
For inclusion in Part IV., Section 4.

-
30. RENIER, *J. S.*
L'Enfance de Vieuxtemps. Extraite de l'Annuaire de la
Société Libre d'Emulation de Liège.
Liège, 1867. *J. G. Carmanne.* 8vo.
For inclusion in Part I., Section 2.
31. SCHEBEK, *E.*
Die Cremoneser Instrumente auf der Wiener Weltaus-
stellung im Jahre, 1873.
Vienna, 1874.
For inclusion in Part I., Section 4.
32. TAGLIAPETRA, *G.*
Giuseppe Tartini.—Cantica.
Trieste, 1853. *Weis.* 12mo.
33. TAJAN ROGÉ.
Hommage à la memoire de Baillot, discours prononcé a
l'inauguration de la statuette en bronze placée au Conser-
vatoire de Musique de Paris.
Paris, 1872. 12mo. 24 pp.
Nos. 32 and 33 are for inclusion in Part I., Section 2.
34. TARTINI, *G.*
Lettera alla signora Maddalena Lombardini inserviente
ad una importante Lezione per i suonatori di Violino.
London, 1771.
35. TARTINI, *G.*
Brief am Magdelein Lombardini.
Hanover, 1786.
Nos. 34 and 35 are translations of No. 254.
36. TERRASSON, *A.*
Dissertation Historique sur la Vielle.
Paris, 1741.
For inclusion in Part I., Section 4.
37. THOMSON, *A.*
New and improved Violin Instructor, with a catechism
for the Violin.
London, n.d. 1840.
Probably for inclusion in Part V., Section 2, but pos-
sibly referable to Part I., Section 4, Sub-section ii.

38. TODINI, *M.*

Dichiarazione della Galleria Armonica erretta in Roma da Michele Todini. . . . di aver fabbricato e introdotto nelle musiche di Roma il violone grande ossia contrabasso.

Rome, 1676. Sm. 8vo. *F. Tizzoni.*

For inclusion in Part I., Section IV.

ERRATA, ADDENDA, ET CORRI- GENDA.

THE reader is *particularly* requested to make the following corrections in this copy of the Bibliography, for the reason that they have been noted as the work has progressed, and the later parts issued have referred to these corrections as if already made.

- No. 4, Note, Line 7 and 8. Erase "*Vide post* sub Instruction Books."
- No. 5, Note, Line 4. For "form" read "forms."
- No. 39, Title, Line 3. For "1850" read "1860."
- No. 39, Title, Line 4. For "2 plates" read "3 plates."
- No. 49, Title, Line 8. For "xx" read "x."
- No. 53*a*. Simoutre. Rixheim, 1886. Re-number "53*c*."
- No. 59, Title, Line 3. For "Ilmenan" read "Ilmenau."
- No. 60, Title, Line 4. For "Anfert" read "Anferti."
- No. 64, Number. For "64*bis*" read "64*aa*."
- No. 64*a*. Anonymous. Innsbruck, 1892. Re-number "63*e*."
- * * No. 64*a* in the supplement should have been 63*e*, but it is too late to alter this. No. 64*a* should be placed opposite No. 64 on p. 34 (*Vide post*).
- No. 65, Title, Line 1. For "savie" read "sa vie."
- No. 68*d*., Note, Line 3. For "Puginini" read "Paganini."
- No. 68*e*, Author. For "Brækstad" read "Brækstad."
- No. 88, Title, Line 1. For "Sphor" read "Spohr."
- No. 93*c*, Author. For "Kohnt" read "Kohut."
- No. 93*c*, Title, Line 3. For "Kohnt" read "Kohut."
- No. 98*a*. Nohl. Leipzig. n.d. Re-number "98*aa*."
- No. 138*a*, Title, Line 7. For "Weimer" read "Weimar."
- No. 154, Note, Line 22. For "violonist" read "violinist."
- No. 161, Title, Line 5. For "Jonaust" read "Jouaust."
- No. 184, Title, Line 2. For "yplayed" read "played."
- No. 228. After "*Third Edition*" add "*and all subsequent.*"
- No. 229*A*, Number. For "229*A*" read "229*b*."
- No. 248, Title, Line 5. For "Golbourn" read "Goulbourn."
- No. 256, Author. For "C" read "Karl."

ERRATA, ADDENDA, ET CORRIGENDA. 416

- No. 282, Title, Line 6. For "*Resonantzboden*" read "*Resonanzboden*."
No. 294, Note, Line 4. For "*Kohnt*" read "*Kohut*."
No. 336, Note. Since writing this note I have found a second copy, which is now in my own collection.
No. 337^a. Vol. I. pp. 195-6. Re-number "337^c."
No. 407, Title, Line 3. For "*Violinbau*" read "*Violinbau*."
No. 433, Title. For "*Paginini*" read "*Paganini*."
No. 442, Title, Line 1. Insert after "Vol." VI.
Page 249. Section IV. should be Section V.
Page 250. Section V. should be Section VI.
Page 251. Section VI. should be Section VII.
Page 254. This should be headed Section VIII.
No. 506. Insert after "*Short Stories*" [No. 611].
No. 528. Insert after "*Violin*" November 20, 24, and 30, 1891.
No. 558. This number refers to line 2.
No. 664, Title. For "*Political*" read "*Poetical*."
No. 667, Title, Line 2. For "*Virtuoso*" read "*Virtuosa*."
No. 872, Title, Line 6. Insert date "c. 1870."
Page 286, Line 8. Insert before "*DESVERGERA*" the Number "689^a."
No. 910, Title, Line 6. Add "Paris, 1717."
No. 914, Title, Line 2. For [c. 1876] read "1874."
No. 1000, Author. For "*LUETGEN*" read "*LÜTTGEN*."
No. 1003, Title, Line 3. Insert date "1882."
No. 1035, Note, Line 4. Add "Vol. V. p. 169."
No. 1197, Title, Line 2. For "*Universelle*" read "*Générale*."
No. 1199, Title, Line 1. For "1198" read "1197."

NOTA BENE.—The above are only the errata, etc., that have caught my eye whilst referring to, or indexing, this work. It is easily comprehensible that in writing the book, during a period of fifteen years, and correcting the proofs of matter that is all very familiar to me, many discrepancies have crept in, and many errors both of the printer and of my own have passed unnoticed. I have received numerous proofs that many of my readers peruse this work as it appears with great care, and I shall be very grateful if they would point out any such errors to me, in order that I may issue a new list of errata, etc., with the next edition.

DE FIDICULIS BIBLIOGRAPHIA.

CONCLUDING PART.

Containing :—Plates.

Title-pages for Vols. I. and II.

Epistle Dedicatory.

Table of Contents.

Index of Authors' names.

General Subject Index.

Table of Items in Supplements (in duplicate).

Appendix of uncollated works.

Errata, etc.

Fourth Supplement.

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DE FIDICULIS BIBLIOGRAPHIA:

BEING AN ATTEMPT TOWARDS A

Bibliography of the Violin

*AND ALL OTHER INSTRUMENTS PLAYED WITH A BOW
IN ANCIENT AND MODERN TIMES.*

BY

EDWARD HERON-ALLEN, F.L.S., F.R.M.S.,

AUTHOR OF "VIOLIN MAKING: AS IT WAS AND IS," "THE ANCESTRY OF THE VIOLIN,"
"HODGES ~~DE~~ CHANOT," "A FATAL FIDDLE," "FIDICULANA," ETC.,
VICE-PRESIDENT OF THE COLLEGE OF VIOLINISTS.

LONDON:

GRIFFITH FARRAN & CO., LIMITED,

NEWBERY HOUSE 39, CHARING CROSS ROAD.

1893.

INSTRUCTIONS TO THE BINDER.

VOL. I.

1. Title and half title pp. iv. with Frontispiece to Vol. I.
2. Table of Contents pp. v.-xi.
3. Epistle Dedicatory pp. xiii.-xxii.
4. Index of Authors pp. xxiii.-xxxviii.
5. Subject Index pp. xxxix.-xlv., with half title leading to Part I.
6. Table of Supplemental Items.
7. Bibliography pp. 1—220.
Plates as indicated facing p. 82 and p. 157.

VOL. II.

1. Title and half title pp. iv., with Frontispiece to Vol. II.
2. Bibliography pp. 212-4.
3. Appendix pp. 409-414.
4. Errata pp. 415-416.
5. Introductory note to Part I. pp. i.-ix., issued with Part I.
6. Supplements 1, 2, 3, and 4, pp. lxix.-lxxviii.
Plates as indicated facing p. 288 and p. 312.

Note.—The Supplements may be cut up and inserted in their places on the left-hand pages, in which case they will not terminate Vol. II.

SUPPLEMENT TO PART I.

THOUGH only six months have elapsed since the appearance of the first instalment of this Bibliography, I am already enabled, by the courtesy, assistance and industry of my readers and book-agents, to present a first instalment of the supplement, containing descriptions of eleven books which have come into my possession since November, 1890. In thanking my correspondents, who have directed my attention to them, may I ask my readers in general to continue to send me the titles of works which do not appear in these pages. I have recommended the insertion of these descriptions in their proper places on the left-hand pages reserved for them. For those, however, who wish to keep the left-hand page for MS. notes, all the supplements will be consecutively paginated.

E. H.-A.

May, 1891.

18a. DOMENJOUR, *Jean Baptiste*.

De la Préférence | des Vis | aux Chevilles, |
pour les instrumens | de Musique. | Et un Essai
sur la maniere de changer | l'A, mi, la, en ten-
dant ou déten- | -dant toutes les cordes à la fois,
sans | détruire l'harmonie. | Ce qui donne lieu
à des Manches d'une | forme nouvelle, beaucoup
plus com- | -modes que les anciens. | Présenté

à l'Académie Royale des Sciences, le | 13 Aout,
1756, par M. Domenjoud, | Avocat en Parle-
ment.

Quotation.

"Nam neque chorda sonum reddit quem vult | manus
& mens. . . ." | —*Horat. de Arte Poeticâ*, v. 348.

| Avec figures.

Paris, 1757. *Thiboust*. 12mo, pp. 22 and
ii.

One really feels a certain sympathy with this amiable French barrister when he recounts the terrible tragedies incident to the tuning of a violin mounted with pegs so badly fitted and refractory as his seem to have been. One can see him rubbing his pegs with rosin, and as he puts it "dans le cas de cracher dans le trou, pour l'empêcher de couler" (!). It is to be supposed that he was unaware that any fiddle-maker can set pegs in soap and chalk so as not to render it necessary to tune "with both hands, holding the fiddle against oneself, or against the wall, or between the knees, or to break one's teeth"—this latter expedient is lovely! M. Domenjoud, at his wits' end, invented a sort of machine head, the barrels of which were turned with the fingers, or "une clef de montre à l'Angloise." The strings were to be attached to the head by copper bars, which must have buzzed a good deal. When, however, the author proceeds to show how the pitch of *all* the strings may be altered with one turn of a (fifth) screw, he becomes chimærical, and we must leave him. The pamphlet is of extreme rarity; my own copy is the only one I have ever seen, and belonged to and is quoted by Adrien de la Fage.

22a. GEMÜNDER, *George*.

Geo. Gemünder's | Contradictions | on the
| Alleged Discovery | of the | "Lost Secret"

of the Cremona | Violins, | Claimed by Prof.
Henry Schradieck, | of the Cincinnati College
of Music.

Orange, N.Y. (U.S.A.). *Chronicle Job
Printing Office*. Small 4to (square 8vo), pp.
20.

This little work consists of three articles which appeared originally in the *New York Musical Courier* (q.v. post, sub Periodical Publications). The first relates the discovery of the "Balsam Pine" by Mr. Schradieck; the second is headed "The Contradiction," which is simply an unblushing advertisement of himself and his own violins. His argument is that, as he (Gemünder) makes violins as good as any made in Cremona, the secret of the Cremona violins is *not* lost. Q.E.D. The third article is merely a testimonial from Wieniawski. This pamphlet is frankly beneath contempt.

22*b*. GILHOFER, *Josef*.

Das | Büchlein von der Geige. | Geschichte
und Charakteristik | der | Violine. | Nebst
einer gründlichen Anweisung, wie sich jeder |
Spieler selbst sein Instrument verbessern und
in | gutem Zustande erhalten könne. | Allen
Violinspielern | gewidmet von | Josef Gil-
hofer.

Vienna, n.d. [1885]. *C. Fritz*. 16mo, pp.
32.

This excellently concise little work commences with an essay on the origin of the violin, and deals in turn with the various sorts of bow-instruments, the constituent parts of the violin, the signs by which a good violin may be known, the manner in which a violin may be preserved and improved, the strings, and miscellaneous notes on the instrument. "Infinite

riches in a little room" is an axiom that might well be printed on the title-page of this "Büchlein," which from the similarity of its title is often confused with Burg's opusculum (No. 218).

44a. RICHELME, *A. Marius*.

[*Title Wrapper.*]

Renaissance | du | Violon & de ses
Analogues—d'après de | Nouvelles lois acou-
stiques, | Plaidant en faveur de la | Facilité de
l'exécution & des grands effets de sonorité |
par | A.-M. Richelme, | Luthier (Breveté
S.D.G.D.), | Inventeur d'un nouveau modèle
de\violon, d'alto, de basse et de contrebasse,
à | courbes circulaires pleines, d'un timbre
supérieur et d'une sonorité plus puis- | -sante
que celle de tout autre instrument de Luthiers
anciens et modernes. | Deuxième édition.

Quotation.

"Le Luthier ignorant sur l'acoustique | des instruments
à archet, n'est en réa- | -lité, qu'un vrai charpentier."—
Richelme.

Un Franc.

Marseille, 1883. *Dupeyrac*. Large 8vo, pp.
8 and 2 plates.

The object of this pamphlet is clearly explained by the first phrase of the preface, which says:—"The aim of this opusculum is to combat the prejudices which certain artists or amateurs have acquired concerning the form of the old violins, believing that no improvement upon the existing form is possible." The author, a celebrated maker and theoretician (*vide* No. 44), has carefully considered the scientific theories of Chanut and of Savart and has returned almost to the shape of the

ancient viols by considerably modifying the curves of the upper and lower bouts. His theory is ingeniously worked out and presented to the reader, but it is not one that is likely to be carried into extensive practice.

A. M. Richelme is the same author who wrote No. 44 ; he still lives (*June*, 1891) and works at Marseilles, and tells me that he is employed on a new edition of his larger work.

68*b*. BERENZI, *Angelo*.

Sac. Angelo Berenzi | Di | Giovanni Paolo
Maggini | Celebre Liutaio Bresciano.

Brescia, 1890. *Tip. Apollonia*. 8vo, pp.
14.

This little pamphlet, purporting to be a reprint of an article in the *Bibliofilo* (Nos. 10, 11, 1890), is by way of supplemental notes to Professor Berenzi's *Liutai Bresciani* (No. 140). It consists of the results of a minute search among the State archives of Brescia from 1500 to 1650, being notes on the genealogy of the Maggini family during that period. It is a useful and valuable little document towards the study of one of the earliest known violin-makers.

74*a*. EBERS, *Johann Jacob Heinrich*.

Spohr und Halevy | und | die neueste
Kirchen- und Opern- | -Musik, | von | Joh. Jac.
Heinrich Ebers, | Einem der Vorsteher des
kirchlichen Singvereins zu Breslau.

Breslau, 1837. *J. Max & Co*. 12mo, pp.
xii. and 86.

This little work deals mainly with the choral and operatic compositions of Spohr rather than with the man as a violinist, in which capacity he principally interests us. It is included here rather as a supplementary or complementary work to

his autobiography (No. 112), and the works of Schletterer (No. 107), Jatho (No. 93), Giehne (No. 88), and others (*qq.v.*).

Ebers was born at Breslau, about 1810, and was one of the founders of the Choral Society of that town. The date of his death is not known.

93a. KNEPPELHOUT, J.

Een Beroemde Knaap. | Ter herinnering
aan | Jan de Graan, | Geboren te Amsterdam,
10 September, 1852, overleden te | 's Graven-
hage 8 Januarij, 1874, | door | J. Kneppelhout.

Quotation.

Mon hiver s'est approché
Quand mon printemps commence à peine.
MILLEVOYE, *la chute des feuilles.*

The Hague, 1875. *M. Nijhoff.* 8vo, pp.
viii. and 126.

This biography of "a celebrated boy" is one of the few works connected with the violin in the Dutch language, and purports to be an account of a Chatterton among fiddlers, by name Jan de Graan, who died at the Hague in 1874, at the age of twenty-two years. Besides being at this early age a violinist of fulfilled promise, he was a kind of young Crichton in the extent of his accomplishments, and throughout his short career enjoyed the patronage and esteem of Herr Dr. Joachim. The biography before us is a simple and touching narrative of a brilliant youth, which the unpicturesque character of the language in which it is written is powerless to mar.

93b. KÖHLER, *Louis.*

Die | Gebrüder Müller | und das | Streich-
Quartett | von | Louis Köhler.

Leipzig, 1858. *H. Matthes.* 8vo, pp. 50.

In this work the author has based upon the services rendered to music by the Müller Quartett (Carl, Georg, Gustav and Theodor) an interesting and intelligent critical essay upon the ethics of the quartett and chamber-music for bow-instruments in general. His analyses of the works of this class, of Haydn, Mozart, and Beethoven, are concise, lucid, and excellent in their way, and his little book forms a pertinent supplement to that of Sauzay (No. 207). Besides the four brothers above mentioned, there flourished also in Germany a "younger" Müller Quartett, composed of Carl, the second son of the elder Carl; Hugo, third son of the same; Bernhard, his eldest son; and Wilhelm, his youngest, who in this junior quartett played respectively first and second violin, alto and bass. The individual playing of these latter is discussed and analyzed in turn in this book, which is more than, as at first sight might be supposed, a mere eulogistic pamphlet issued for purposes of advertisement.

Louis Köhler was born at Brunswick in 1820 (5th September), and established himself in Vienna in 1839. His writings on music and compositions are numerous, and he was one of the editors of the Leipzig *Signale* and the Berlin *Musikalische Zeitung*.

94a. LEONI DI PIENZA, *Raimondo*.

Elogio | di | Pietro Nardini, | celebratissimo
professor di violino, | Fatto dall' Abate |
Raimondo Leoni de Pienza, | Tra gli Acca-
demici della Reale Società di Turino, | il
Coronato, e Socio di diverse Accad. di Italia, |
Dedicato | al chiarissimo signor cavaliere |
Giovanni Biddulph, | mecenate amplissimo. |
(*Ornament.*)

Florence, 1793. *G. Cambiagi*. 8vo, pp. 44.

This work, dedicated to Sir John Biddulph, who was one of Nardini's principal patrons and pupils, is an admirable sample

of the enthusiastic and inflated vocative Italian "Eulogy." After a clarion introduction, the first part treats of the origins of music, mythological and historic, invoking all the names of classical antiquity which have been connected with the science and art under discussion. Part II. deals with Nardini from his birth in 1722, tracing his travels and triumphs with ecstasy, until his death in 1793. "Gli uomini come Nardini," exclaims his eulogist, "che tanto raramente dona all' umanità la natura, dovrebbero, se fosse possibile, vivere sempre esclusi della fatale necessità della morte"! Had Signor Leoni's pious wish been granted his pamphlet might have been longer, but without doubt his stock of adjectives could not have held out beyond another page or two.

124a. REBS, *Alexander*.

Anleitung | zum | Lackiren von Streich instrumenten, | sowie zur | Herstellung der dabei zu verwendenden | Beizen, Firnisse und Lacke.
| Von | Alexander Rebs.

Leipzig, n.d. [1889]. *P. de Wit*. 8vo, pp. iv. and 44.

This is a work not only interesting to the student, but practically valuable for the violin-maker. After a preface and first part dealing with the simple (*einfache*) varnish and the imitation of the old varnishes, we reach Part II., which is devoted to the manufacture of the sizes (*grundbeizen*) and varnishes (*grundfirnisse*). This part gives the fullest recipes for (a) all kinds of sizing and stains; (b) first varnishes; (c) coloured washes; (d) coloured varnishes; (e) blending varnishes; (f) final-coat varnishes, and some notes on the preparation of rosin for the violin-bow. Without being as voluminous or scientific as Mailand's work (No. 122), this little book is equally suggestive and probably more practically useful.

139c. ANONYMOUS.

The Salabue Stradivari. | A History and

Critical Description | of | the Famous Violin, |
commonly called | "Le Messie." | Containing
many particulars obtained from authentic sources
| and now published for the first time. | Illus-
trated with Three Coloured Plates by | Mr.
Shirley Slocombe.

London, 1891. *Hill's and Novello & Co.*
Small folio, pp. 32.

This pamphlet, uniform with and even more sumptuous in its general arrangement than the preceding work, purports to be the second number of a series of which the third is already announced. It traces the history of the celebrated "Messie" Stradivarius from its purchase by Tarisio from Count Salabue, in 1827, down to its sale by Messrs. Hill to Mr. Crawford in 1890. It contains, in addition to this, most interesting notes and documents concerning Count Salabue, Tarisio, Vuillaume, and Alard, concluding with Charles Reade's notes upon Stradivari, and the exact dimensions of the fiddle. Both the typography and the illustrations of this pamphlet are worthy of the instrument that called it into existence. Than this, eulogy can go to no greater length.

177a. PICCOLELLIS, *Giovanni di*.

Della Autenticità e pregio | di taluni | Stru-
menti ad Arco | appartenenti | al R. Istituto
Musicale di Firenze | Relazione | letta nell'adu-
nanza del dì 29 Aprile 1888 | dall' Accademico
Onorario | Giovanni di Piccolellis.

Florence, 1889. *Galletti e Cocci*. Large
8vo.

This discourse, read, as stated on the title-page, before the Florentine Academy of Music, first appeared in their Proceedings (*q.v. post, sub* Periodical Publications). It is an

interesting argument on the authorship of several bow-instruments, preserved in the museum of the Conservatoire, some of which appear to have been thitherto un-ascribed. The lecturer's remarks on the Cremona varnish are very interesting and pertinent. The discourse was followed by a most interesting discussion on a violin in the collection attributed to Stradivarius, on a viola ascribed to the same maker, and on a violoncello by Nicola (*sic*) Amati. The whole has been reprinted for the author uniformly for binding with his other works, Nos. 176-7.

1776. RAIKES, *A. H.*

Violin Chat | for | Beginners | by | A. H.
Raikes, M.A., | Principal of The Old College,
Preparatory School, | Windermere.

London, 1891. *T. Fisher Unwin.* 8vo,
pp. 96.

The outside of this little book is artistic and charming, the contents are inartistic and annoying. Mr. Raikes was probably, however, writing for the smaller boys in his school; this is the most charitable light in which one can regard his contribution to the literature of the violin, which is a rather confused *résumé* of much that is to be found in the works of Hart and Haweis.

SUPPLEMENTARY TITLES.

THE following are the titles of theoretical works which I have seen referred to in other works or in bibliographies and catalogues. They should come into this section, but I have not been able to meet with copies for collation and description.

217*a*. ANONYMOUS.

La Parfaite Connoissance du Manche du Violon, etc.

Paris, 1782.

217*b*.

Paganini's Method of Producing the Harmonic Double Stops.

London, n.d. [1840]. Obl.

217*c*.

Tablature Idéale du Violin jugée par feu M. le Clair l'ainé, être la véritable.

Paris, 1766. 8vo.

217*d*.

Antwort Schreiben eines Tonkünstlers an seinen Freund das Spielen der Bratsche bey grossen Musikern betreffend.

Berlin, 1782. *Bergemann*. 8vo.

217e.

Riflessioni d'un professore di violino sopra un discorso morale e politico intorno il teatro recitato nella Congregazione dei Signori di Codogno nel giorno 22 di Ottobre dello scorso anno 1780.

Piacenza, 1781. 12mo.

217f. L'ABBÉ LE FILS.

Principes du Violon, pour apprendre le doigté de cet instrument, et les differends [*sic*] agréments dont il est susceptible.

Paris, n.d. [1790]. 4to.

217g. BRIJON, *E. R.*

Réflexions sur la musique et la vraie manière de l'executer sur le violon.

Paris, 1763. 4to.

218a. CONSOLO, *F.*

Del colorito nel Quartetto di strumenti ad arco.

Florence, 1883. *Ademollo*. 8vo.

221a. DANOVILLE, *Le Sieur*.

L'Art de Toucher le dessus et basse de Viole contenant tout ce qu'il y a de necessaire, d'utile, et de curieux dans cette sciéce.

Paris, 1687. *Ballard*.

222a. DUPORT, *G. L.*

Essai sur le doigté du Violoncello et sur la conduite de l'Archet.

Paris, *Imbault*, n.d. 4to.

DE FIDICULIS BIBLIOGRAPHIA.

223*a*. FONTEGO, *Sylvestro Ganassi del.*

Regola Rubertina che insegna suonare de
Viola d'arco tastada.

Venezia, 1543. 4to.

228*a*. GUHR, *C.*

A New Treatise of Harmonics for the Violin,
according to the System of Paganini. Trans-
lated by J. A. Hamilton.

London, *Cocks*, ? d.

239*a*. KOBRICHT, *J. A.*

Geig-Fundament das sich mehr in Zeichen
und Noten, etc., etc.

Augsburg, 1787. Obl. 4to.

243*a*. MACDONALD, *J.*

A Treatise Explanatory of the Principles
constituting the Practice and Theory of the
Violoncello.

London, 1811. Folio. Appendix. London,
1851.

245*a*. MONTECLAÏR, *Michel.*

Méthode facile pour apprendre à jouer du
Violon avec un Abrégé des Principes de
Musique nécessaires pour cet instrument.

Paris, 1736.

253*a*. TARTINI, *G.*

Brief am Magdelein Lombardini.

Hanover, 1786.

DE FIDICULIS BIBLIOGRAPHIA.

253*b*. TARTINI, *G.*

Letter to Signora Lombardini, etc.

London, *R. Bremner*, 1779. Second edition.

253*c*. TESSARINI, *C.*

Nouvelle méthode pour apprendre par théorie dans un mois de tems à jouer du Violon.

Paris, n.d. [1717]; or Amsterdam, 1762.

Also the English and Italian translations.

253*d*. THOMSON, *A.*

New and improved Violin Instructor, with a catechism for the Violin.

London, n.d. [1840].

253*e*. VITALI, *G. B.*

Il Suonatore di Violino da Brazzio. (——?)
? d.

256*a*. ZANNETTI, *G.*

Il Scholaro di G. Zannetti per imperare a suonare di Violino ed altri stromenti.

Milan, 1645.

SECOND SUPPLEMENT TO PART I.

THOUGH only three months have elapsed since the appearance of the first supplement to Part I., I am already enabled, by the courtesy, assistance and industry of my readers and book-agents, to present a second instalment of the supplement, containing descriptions of sixteen books which have come into my possession since May, 1891. In thanking my correspondents, who have directed my attention to them, may I ask my readers in general to continue to send me the titles of works which do not appear in these pages? I have recommended the insertion of these descriptions in their proper places on the left-hand pages reserved for them. For those, however, who wish to keep the left-hand page for MS. notes, all the supplements will be consecutively paginated.

E. H.-A.

October, 1891.

186. DRÖGEMEYER, *Hermann August*.

Die Geige. | Ein Beitrag zur Aufklärung |
von | Herm. Aug. Drögmeyer, | Geigenmacher
in Bremen. | Preis 50 Pfennige.

Bremen, 1891. *A. Meinhardt*. 8vo, pp. 48.

This is a very scholarly and a very interesting general essay on the origin and history of the violin, and of its most cele-

brated makers. It is an excellent *résumé* of the principal German treatises on the subject. The progress of the instrument is traced from century to century and from school to school with great care, the leading makers and their leading pupils being noticed in order of date, due prominence being given, as might be expected in a German work, to the school founded by Stainer, and exaggerated ever since by his imitators. The theoretical principles of violin construction are next discussed at length, with the ever-new theories concerning the Cremona varnish. In a word, the whole study of violin-connoisseurship is admirably set forth in a condensed form, and as an essay the work under notice leaves nothing to be desired.

53a. German Translation.

Ein Fortschritt | in der Geigenbaukunst |
oder | das harmonische Unterlagholz | mit 6
Illustrationstabellen | von | N. E. Simoutre |
in Basel. [*Ornament.*]

Rixheim, 1886. *A. Sutter.* 8vo, pp. 72
and 6 folding plates.

53b. *Second Edition.*

Identical Title-page, 1887.

68a. BERENZI, *Angelo.*

Prof. D. Angelo Berenzi | La Patria | di |
Giovanni Paolo Maggini.

Cremona, 1891. *V. Ghisani.* 8vo, pp. 14.

This is a charming and most "industrious" little work, dealing with Maggini and the town which he helped to render famous in connection with the earliest school of real *violin*-makers. In it the reader is conscientiously referred to almost every writer that has recorded anything of importance in connection with John Paul Maggini, and for this reason, if for no other, this pamphlet is one that no student of the history of the violin can afford to leave unstudied.

78. (*Revision*), FAYOLLE, *François Joseph Marie*.

Notices | sur | Corelli, Tartini, Gaviniés, |
Pugnani et Viotti, | Par Fr. Fayolle; | Avec
leurs portraits, gravés par M. Lambert, | sur
les dessins originaux.

Paris, 1810. *Imp. Littéraire et Musicale*.
8vo, pp. xxxii. and 56.

Since writing the note on p. 44 of this Bibliography, the above copy of this very rare work has reached me from Moscow. It seems that, being, as is stated on the half-title, only an instalment of a projected larger work, it was not largely noticed on its appearance, and soon after its first issue the entire edition was sold to a print merchant, who preserved the plates and destroyed the letter-press. When, on the death of Fayolle, it was discovered that the major work had never been completed, a demand arose for this work, which could not be, and has never been supplied. The introduction contains very interesting and valuable notes on the various errors that have been made in ascribing the invention of the violin to the ancient Greeks and Romans, citing the authorities that have fallen into this mistake. It is largely taken from the observations of Le Prince le Jeune [*q.v. post, sub* Periodical Publications. *Journal Encyclopédique des Scavants*]. Essays on the Origin of the Bow, on the *Confrérie de Saint-Julien-des-Ménétriers*, and on the King of the Violins, lead us to a reprint of the *Lettera di Tartini alla Signora Maddalena Lombardini* [No. 254], after which the notices of the violinists named on the title-page commence.

83a. *Italian Translation*.

Notizia Biografica | intorno a | Nicolò Paga-
nini | seguita | dall' analisi delle sue opere | e
preceduta | da uno Schizzo della Storia del
Violino | per | F. G. (*sic*) Fétis | Maestro di

Cappella del Re dei Belgi | Direttore del
Conservatorio Reale di Musica a Brusselle. |
Prima traduzione italiana. | 22,764—Fr. 3.50.

Milan, etc. n.d. [1875]. *Ricordi*. Sm. folio,
pp. 74.

93c. KOHNT, *Adolph*.

Josef Joachim. | Ein Lebens- und Künstler-
bild. | Festschrift | zu seinem 60 Geburtstage,
am 28 Juni, 1891, | von | Dr. Adolph Kohnt. |
Mit einem Bildniss Josef Joachims.

Berlin, 1891. *A. Glas*. 8vo, pp. iv. and
96.

At date of writing [October, 1891] this is the last contri-
bution to the literature of the violin. It is as excellent and
valuable as any work can be, purporting to be a biography of
an artist who is still living. A very good portrait in photo-
gravure of Joachim forms the frontispiece of the book, which,
in a carefully planned and methodical manner, traces step
by step all the main, and many of the minor, incidents in the
great artist's life, from his birth in 1831 [28th June] to his
sixtieth birthday, and the festival with which it was celebrated
in the June of the present year.

94b. LISEI, *Cesare*.

Cesare Lisei.—Giovanni Bottesini | Cenni
Biografici | (Estratti dalla Gazzetta Musicale di
Milano, anno 1886).

Milan, etc. n.d. [1886]. *Ricordi*. 8vo,
pp. 22.

94c. *English Translation*.

Giovanni Bottesini | Biographical Notes | by

| Cesare Lisei | (from the *Gazetta Musicale di Milano*) | translated | by | Tito Pagliardini | 52225 | Net Price : Sixpence. | Copyright for all Countries—Ent. Sta. Hall.

London, etc. n.d. [1886]. *Ricordi.* 8vo, pp. 24.

Different plate.

It is desirable that the student of the literature of the violin should possess both the Italian and English editions of this pamphlet, for, in the former, the frontispiece represents Bottesini playing upon the double-bass, whilst in the latter, it consists of a signed vignette of the great contrabassist who has left behind him a fame hardly second to that of the celebrated Domenico Dragonetti himself. The opusculum under notice is of course incomplete, like that of Kohnt [*ante* No. 93c] being written in its subject's life-time, and it is in no sense so complete or so excellently laid out as that brochure. It pays, however, particular homage to Bottesini's compositions, operatic and otherwise, which were by no means inconsiderable. He died shortly after its publication [], and the non-issue of a second and completed edition is to be regretted.

98a. PANCALDI, *Carlo*.

Cenni | intorno | Felice Radicati | Celebre Suonatore di Violino | e | Contrappuntista.

Bologna, 1828. *Nobili e Comp.* 8vo, pp. 24.

Fétis has added much to the sorrows of book-hunters by noticing under PANCALDI, *Charles*, the above book, dated 1829, which, however he cites again, this time correctly, under *Pancaldi*. Radicati was one of the most celebrated pupils of Pugnani, and, through him, of Viotti. Little known as Radicati is to modern biographers, this very rare pamphlet, approved and licensed by cardinals, censors, and archbishops,

is of great interest and value for students of the modern school, founded late in the last century by Viotti.

102a. POORTEN, *Arved*.

Dédié à Antoine Rubinstein. | Testament |
d'un | Musicien | par | Arved Poorten |
Membre de la Chapelle de S. M. l'Empereur
de Russie | Ancien Professeur au Conservatoire
de Saint-Pétersbourg | Avec un autographe
d'Antoine Rubinstein.

Paris, 1890. *Fischbacher*. 8vo, pp. 248.

The chapters into which this little book is divided, are fancifully inscribed with musical signatures from "*Prælu-dium*" to "*Finale-Coda*." Mons. Poorten is a most charming and sympathetic writer, second only in these respects to Berlioz [*vide* No. 292]. Prominence is naturally given to M. Poorten's own instrument, the violoncello, but to all music-lovers who care to read the lucubrations of an artist whose mind is completely in accord with their own, I cordially recommend this most fascinating little volume. It seems a thousand pities that nowadays, if anyone had time to translate this work, but few English artists and amateurs would find time to read it.

104a. RADOUX, *Jean Théodore*.

J.-Théodore Radoux. | Vieuxtemps | Sa vie,
ses œuvres.

Liège, 1891. *A. Bénard*. Large 8vo, pp.
ii. and 166, and vi. and vi.

Excellent as is the work of M. Kufferath [No. 94], it has been equalled if not eclipsed by this most excellent, not to say monumental, biography, which is worthy of rank among the first biographical treatises of the century, certainly it is one of the best biographies that have ever appeared about any

individual violinist. It traces the career of Vieuxtemps from the cradle to the grave with a minuteness and attention to detail which is little short of marvellous. All the main incidents of all his concert tours are faithfully recorded, together with a mass of interesting notes on Vieuxtemps' contemporaries, and the celebrities of all kinds with whom he came in contact during the progress of his long and varied career. The notes upon his family, and the catalogue *raisonné* of his compositions are by no means the most unimportant or uninteresting section of the work under notice. To this may be added that the plates liberally distributed through the volume and its highly artistic covers, give to it an added value.

141a. BOUFFIER, *Franz*.

Die | Violine und ihre Virtuosen. | Historische Skizze. | Von | Franz Bouffier.

Berlin, 1890, *Fr. Zillesen*. Large 8vo, pp. 32.

An excellent condensed sketch of the violin, compiled to a great extent from the labours of preceding authors. It is divided broadly into three sections: (i.) The great violin-makers, with slight notes on the period of the final development of the instrument, and giving proper Teutonic prominence to the German, and other more modern schools of manufacture. (ii.) The most celebrated players classed under their various schools, from the Italian Tartini to the German Joachim. The third section, which takes the form of an appendix, is devoted to the theoretico-technics of violin-manufacture with notes upon the bow. The violin world is not a gainer by the publication of this work, and it would not have been a loser had the author left his essay in the ink-pot.

171b. HUNT, *Joseph*.

All about | the | Violin ! | Containing a *mass*
of Useful and General Informa- | -tion respect-

ing this Instrument : its History and | Treat-
ment ; also a number of *Valuable Hints to* |
Players, and Directions for Choosing a Violin,
| Judging of its Value, &c., &c. | By Joseph
Hunt, | Professor of Music, and Principal of
the Bristol Shorthand | Institute. | Price, One
Penny.

Bristol, 1885. *W. Rigby*. 24mo, pp. 16.

"This," says the author, "is a *multum in parvo* for One Penny, and furnishes an amount of Practical Information which could not be abstracted from *half-a-dozen* of those cheap Violin Instructors to which I referred above." And he begins his work with the sentence :—"Please excuse preamble and let's get to business at once." I cannot quite agree with his description of the work, but we must be grateful for the omission of the preamble.

200a. ANONYMOUS [*A*—— *B*——.]

Sulla Importanza | dell' Elezione | del Primo
Violino | nelle principali | Gittà [*sic*] Italiane.

Bologna, 1838. *Ÿ. Marsigli*. 8vo, pp. 24.

I believe my copy of this pamphlet to be, to-day, unique. On the wrapper, the A in "Sulla" is omitted, and "Città" is properly spelt. The work consists of a letter written by "A.B." to a friend, and six pages of notes thereon. It is a not unimportant contribution to the theoretical literature of the instrument, dealing as it does with the best known chamber music of the time at which it was written, and with the great influence exercised upon local musical taste by the leader of local Conservatoria and Musical Societies. The author adverts with sound sense and understanding to the duties and necessary qualifications of concerto-players, violin-teachers, and conductors of concerted music. This advice to "regulators" of orchestras is pertinent and excellent, and the

notes appended by the recipient of his views combine with his essay to give us a most interesting sketch of the state of music in Italy just after the time when Paganini had disorganized orchestras by firing the fiddlers with unholy zeal to render themselves unduly prominent. This little work ranks ably with Reichardt's work [No. 249].

2006. ANONYMOUS.

The Concertina | as a | substitute for the
Violin, | by an Amateur.

London, n.d. []. *Wheatstone & Co.*
12mo, pp. 8.

The argument here adduced is that most violin music can be played on the concertina, *ergo*, the concertina is a substitute for the violin. Comment is needless.

203a. ANONYMOUS [L. M. D. Q. D. S. H. (*Le Marquis de Queux de Saint Hilaire*)].

Lettre | à M. Adolphe Blanc | Membre de
la Société Académique | des Enfants d'Apollon
| sur la | Musique de Chambre.

Paris, 1870. *Jouaust*. 8vo, pp. 32.

From the book-lover's point of view this little work is a perfect gem; the edition was limited to one hundred numbered copies, printed in fine italics upon Whatman paper by the archi-typographer Jouaust. Musically speaking, the pamphlet ranks with No. 201a, being a well-reasoned essay upon chamber-music, properly so-called. The noble amateur who wrote it was inspired thereto by a work of M. Adolphe Blanc's, and his comparative analysis of the chamber-music of Haydn, Beethoven, and Mozart, is practical, charming, and to the point. The work cannot fail to appeal to lovers of this class of music, and might be read as an appendix to Sauzay's greater works, Nos. 207 and 208.

229a. *Second Edition.*

Same Title-page with "The Second Edition."

London, n.d. []. *For the Author and Preston.* Fol., pp. 64.

In this second edition this work is reduced to the rank of a mere méthode by the omission of all the historical portion, which, in the first, occupies the first 32 pp.

DE FIDICULIS BIBLIOGRAPHIA.

THIRD SUPPLEMENT.

DE FIDICULIS BIBLIOGRAPHIA:

BEING AN ATTEMPT TOWARDS A

Bibliography of the Violin

*AND ALL OTHER INSTRUMENTS PLAYED WITH A BOW
IN ANCIENT AND MODERN TIMES.*

ANALYTICAL CATALOGUE

OF ALL

*BOOKS, PAMPHLETS, MAGAZINE AND NEWSPAPER ARTICLES, BOOK
AND DICTIONARY EXTRACTS, DRAMAS, ROMANCES, POEMS,
MÉTHODES, INSTRUCTION-BOOKS AND THEORETICAL
AND SCIENTIFIC WORKS RELATING TO
INSTRUMENTS OF*

THE VIOLIN FAMILY

*HITHERTO FOUND IN PRIVATE OR PUBLIC LIBRARIES, OR REFERRED
TO IN KNOWN WORKS ON THE SUBJECT.*

BY

EDWARD HERON-ALLEN, F.L.S., F.R.M.S.,

*AUTHOR OF "VIOLIN MAKING: AS IT WAS AND IS," "THE ANCESTRY OF THE VIOLIN,"
"HODGES versus CHANOT," "A FATAL FIDDLE," "FIDICULANA," ETC.,
VICE-PRESIDENT OF THE COLLEGE OF VIOLINISTS.*

LONDON:

GRIFFITH FARRAN & CO., LIMITED,

NEWBERY HOUSE 39, CHARING CROSS ROAD.

1893.

FROM THE AUTHOR TO THE READER.

As soon as possible after the publication of this Supplement, Messrs. Griffith Farran & Co. will issue (at the uniform published price of 2s. 6d.), a title page, introduction, and indices for binding, together with six plates giving full sized facsimiles of the title pages of six of the rarest works described in this bibliography.

As at present advised, I propose to issue—(i.) An Index of Authors' Names; and (ii.) A General Subject Index. These are designed to be placed at the commencement of the volume, and will form, as it were, an abstract of the work for preliminary reference. I shall, however, be very much obliged to any reader who will make any suggestions on this very important subject.

EDWARD HERON-ALLEN.

NEWBERY HOUSE, CHARING CROSS ROAD.

1st August, 1893.

THIRD SUPPLEMENT.

AFTER issuing the second supplement (to Part I.) in May, 1892, I found that the publication of this work was bringing to my knowledge so many books on the bow-instruments hitherto unknown to me that I came to the conclusion that to issue a supplement with every part would make a hopeless confusion for such of my readers as should decide to bind the supplements together at the end of the work, and not to cut them up and insert the different items in their proper places on the blank leaves left for the purpose. I have therefore retained the new titles until now, and I recommend my readers either (*a*) to cut out the supplemental items and gum them into their places, or (*b*) to have all the supplements bound together at the end of the volume, making a note in the margin of the work where interpolated titles are to be found in these supplements. Thus, in the margin opposite No. 5 write "5*a*, *b*, page xxi.," opposite 18 write "18*a*, page i., and 18*b*, page xi.," opposite 302 write "302, *a*, *b*, *c*, *d*, *e*, *f*, *g*, *h*, *i*, *j*, *k*, *l*, *m*, *n*, page lii. and liii.," or "*a-n*, pp. 52 and 3," and so on.

- 5*a*. APIAN-BENNEWITZ, *Paul Otto*. Vol. XXXIII. of the "Neuer Schauplatz der Künste und Handwerke." Weimar: 1892.

Die Geige, | der Geigenbau und die Bogen-
verfertigung. | Eine | auf Grund der Theorie
und Geschichte der Bogeninstrumente, | sowie
des von den hervorragendsten Meistern des
Geigenbaues | beobachteten Verfahrens gege-
bene Anweisung | zur | Herstellung der
verschiedenen Geigen und ihres Zubehörs, |
eingeleitet | durch eine Darstellung der darauf
bezüglichen Lehren der Physik. | Mit Benut-
zung der neuesten in- und ausländischen
Litteratur und | teilweiser Verwertung von
Wettengel-Gretschels Lehrbuch der Geigen- |
und Bogenmacherkunst | herausgegeben von |
Paul Otto Apian-Bennewitz, | Organist, Lehrer
an der Fachschule für Instrumentenbauer und
Geschäfts- | -fuhrer des Gewerbemuseums zu
Markneukirchen. | Miteinen Atlas, | enthaltend
14 Foliotafeln und 56 in den Text gedruckten
Abbildungen.

Weimar, 1892. *B. F. Voigt.* Large 8vo.
pp. xii. and 416.

5b. *Atlas to the above.*

Atlas | zu | Apian-Bennewitz | die Geige, |
der Geigenbau und die Bogenverfertigung. |
Eine | auf Grund der Theorie und Geschichte
der Bogeninstrumente, sowie des von den
hervor- | -ragendsten Meistern des Geigenbaues
beobachteten Verfahrens gegebene Anweisung
| zur | Herstellung der verschiedenen Geigen
und ihres Zubehörs, | eingeleitet | durch eine
Darstellung der darauf bezüglichen Lehren der
Physik. Mit Benutzung der neuesten in- und
ausländischen Litteratur und teilweiser Verwer-

tung von Wettengel-Gretschels | Lehrbuch der Geigen- und Bogenmacherkunst. | (Neuer Schauplatz der Künste und Handwerke, Band 38.) | Mit 14 Foliotafeln. | Der hierzu gehörige Text ist in einem besonderen Bande beigegeben.

This is the work of Wettengel and Gretschel [Nos. 59-61] brought up to date by the incorporation with the original text of all that has been written by authorities on the construction of the violin since the publication of those works.

6a. BACHMANN, *Eduard*.

Bericht | ber die | Fachschule für Instrumentenbauer | in | Markneukirchen | von | Ed: Bachmann, Direktor. | Inhalt: | 1) Geschichtliches über das Musik- und Fachschulwesen | in Markneukirchen. | 2) Schulnachrichten seit 1878. | 3) Die Eintheilung der Violine.

Markneukirchen, 1883. *G. Hoffmann*. 8vo. pp. 56, and 5 plates.

This is a most interesting and valuable pamphlet on the modern school of violin-making flourishing to-day at Markneukirchen. It gives a minutely-detailed account of the progress of the Musical and Technical Art Schools of Markneukirchen, from the inception of the present system, with a synopsis of the studies required of their alumni. We find a list of the pupils in classes, past and present, whilst the third part is devoted to an explanation of the systems of violin-construction pursued, illustrated by plates. The mathematical rules of Bagatella, G. A. Wettengel, V. Wettengel, and H. Fischer are explained by reference to the plates. It is a pamphlet which no modern maker, or *dealer*, should omit to study carefully.

10a. BAUD —, *and* GOSSEC, *François Joseph*.

Observations | sur les cordes | à instrumens
de musique | tant de Boyau que de Soie ; |
Suivies d'une lettre du C. [*itoyen*] Gossec au C.
[*itoyen*] Baud ; | du rapport du C. Gossec à
l'Institut National | sur les cordes de soie du C.
Baud ; et de l'extrait | du procès-verbal de
l'Institut National, relatif à | ce Rapport.

Versailles, *P. D. Pierre*. In the year xi.
(1803). 8vo. pp. 48.

An account of this work, which foreshadows the introduction of the prepared silk or acribelle strings, appears in Fétis' "Biographie Universelle," *sub* BAUD. Gossec was one of the most eminent of French violinists and composers, and was an official of the Conservatoire from its foundation. His life, written by P. Hédouin, was published at Valenciennes in 1852. Baud was the inventor referred to in 1183*b*.

11a. BROADHOUSE, *John*. How to make a Violin.

| The Violin | its construction | practically
treated, | by | John Broadhouse. | And |
Violin notes, | by | Ole Bull. | With Plates
and many illustrations.

London, n.d. [1892]. W. Reeves. Small
8vo. pp. viii. and 125 and iii.

This excellent little handbook, largely reprinted from "The Strad," is destined, as the author says in the commencement of the introduction, for those who find my own work [No. 25] too exhaustive or too costly. It does not purport to be a guide to the highest walks of violin-making, but I most cordially recommend it to the beginner and amateur.

18c. *Second Edition.*

Die Geige. | Von | Herm. Aug. Drögemeyer,
| Geigenmacher in Bremen. | Mit eingehende
Belehrung | über den internationalen Geigen-
schwindel. | Zweite, umgearbeitete und ver-
mehrte Auflage.

Bremen, 1892. *A. Meinhardt.* 8vo. pp.
viii. and 204.

This is a very worthy successor to Herr Drögemeyer's previous work. As will be seen, it is five times as large as No. 18b, and might properly have been described as a new and exhaustive work rather than as a new edition of No. 18b. It is a volume that should be in the smallest violin-library, its thoroughness and liberal-mindedness being its most valuable attributes.

18d. DUCHESNE (*rapporteur*). [*Heading.*] Société
d'Encouragement | pour l'Industrie Nationale,
| fondée en 1801, | reconnue comme établisse-
ment d'utilité publique par ordonnance du 21
Avril, 1824, | rue Bonaparte, 44, à Paris. |

Rapport | fait | par M. Duchesne, | au nom
du Comité des Arts économiques | sur la |
Fabrique de Cordes Harmoniques | de M.
Henri Savaresse, | Avenue Saint-Charles, No.
30, a Grenelle-Paris.

n.e. [Paris] n.d. [1865]. Bouchard-Huzard.
4to. pp. 12. [No title-page.]

This is a re-issue in separate form of pp. 408-419 of Vol. 12 of the Bulletin de la Société d'Encouragement pour l'Industrie Nationale. [*Vide* No. 387.]

41a. PIERRARD, *Louis*. Traité | de | Lutherie |
par | Louis Pierrard. | (*Quotation*). *Les*

Vibrations sont mon compas. | Le son est ma mesure. (Ornament.)

Brussels, 1890. *Brismée*. 16mo. pp. 16.

This is quite a miniature opusculé, but, written as it is by a practical violin-maker of some eminence, it is well worthy the attention both of makers and students.

44*b*. RIECHERS, *August*.

Die Geige und ihr Bau | von | August Riechers, | Bogen und Geigenmacher. | Mit 4 lithographischen Tafeln.

Göttingen, 1893. *F. Wunder*. Large 8vo. pp. 63, and four plates.

This pamphlet, dedicated to Joachim and introduced by von Wasilewski, is, of course, highly condensed, but as far as it goes it is very valuable to the violin-maker. Every part of the instrument and its appliances are accurately described, with their exact measurements, by reference to illustrative plates. Though, of course, the actual processes of violin-making are not deeply gone into, it is a most invaluable notebook of all the points which a maker must bear in mind from the moment he selects his wood to that when the instrument is ready to be played upon.

53*a*. SIMOUTRE, *N* *E* Un | Progrès en Lutherie | par | N. E. Simoutre | Luthier a Bâle | Fournisseur de la Chapelle de S. S. le Pape Leon XIII.

Rixheim, 1886. 12mo. pp. 28.

This is a little brochure in which M. Simoutre announces his work, No. 53, and reproduces a series of letters of encouragement from such authorities as Delphin Alard, Emile Sauret, Victor Mahillon, and others. It is in the nature of a mere advertisement.

54a. SMITH, *George J.*

*To Dr. Griffiths, J. P. The Warren, Wash-
wood Heath, | Birmingham. | Violin Strings :
| their accessories, and how to use them | by
| Geo. J. Smith, | Professor of the Violin. |
Price threepence.*

London, n.d. []. *C. Sheard & Co. and
The Author.* 8vo. pp. 12.

This is an admirable little treatise that deserves a wider reputation than it possesses. Without entering into acoustics, the author gives us a very thorough practical thesis upon violin-strings, and it is not like the work of Mr. Bonn [No. 11], primarily an advertisement.

62a. ANONYMOUS.

*Memoir | of | Signor Paganini | with |
critical remarks | on his | Performances. |
"The Deil came fiddlin' thro' our town."—
Robert Burns.*

Liverpool, 1832. *Rockliff & Duckworth.*
8vo. pp. 24.

This little work, which is embellished with a full-page lithographic portrait of Paganini, is one of the numerous brochures published in the various cities visited by the great virtuoso, as a memorial of his visit, and, to speak popularly, for the purpose of making hay whilst the sun shone. The opusculum under discussion is, however, more than a mere slavish reproduction of translated excerpts from already extant biographies. It carefully describes and criticizes Paganini's performances in Liverpool, and does so in a manner which commands attention instead of in the heroic or fatuous style generally consecrated to the subject.

63a. ANONYMOUS. *Wrapper identical but with the year 1862.*

Title. Funzigstes Neujahrstück | der
Allgemeinen | Musik-gesellschaft in Zürich |
1862. | Louis Spohr. | Erste Abtheilung.

Zurich, n.d. [1862]. *Orell Füssli & Co.*
4to. pp. 24.

63b. *Continuation the following year.*

Wrapper and Title identical, save date "1863"
and "Zweite abtheilung."

Zurich, n.d. [1863]. *Same imprint.* 4to.
pp 36.

This work is similar in manner and intent to No. 63, though
it is more complete than that work.

63c. ANONYMOUS.

Spohr's Jubel-Fest | im | Januar, 1847. |
Der Ertrag ist zur Abgabe an den Frauen-
Verein für | Krankenpflege zu Cassel
bestimmt.

Cassel, 1847. *H. Hotop.* 8vo. pp. 60 and
iv.

This pamphlet, issued to commemorate the jubilee of Spohr
[like the recent publication concerning Joachim, *vide* No. 93c],
was published, as is stated on the title, for the benefit of the
nurses' training institution of Cassel. It is made up of com-
plimentary addresses, and poems addressed to the maestro,
written by various hands, and followed by a small comedy,
entitled "Die Huldigung" ("Homage"). The opusculum
closes with a lengthy poem, entitled "Fest-Gruss an Ludwig-
Spohr von Fr. Oetker."

63*d*. ANONYMOUS.

Ole Bull. | Et Mindelblad. | Med Kunst-
nerens Portræt. | (Pris 25 ore.)

Kristiania, 1880. *A. Cammermeyer*. 8vo.
pp. 12.

A condensed biography on the lines of No. 68*d*.

64*a*. ANONYMOUS EDITOR.

Jakob Stainer | der Geigenmacher von
Absam | in | Geschichte und Dichtung.

Innsbruck, 1892. *Wagner*. 8vo. pp. x. and
144.

In this volume are reprinted Ruf's opusculum [No. 106],
Schuler's "Novelle" [No. 110], and von Gilm's poem, which
forms the appendix to Ruf's work.

68*c*. BERTOLOTTI, *A.* A. Bertolotti. | Gaetano
Pugnani | e altri musici | alla corte di Torino
| nel secolo xviii. | Con illustrazioni.

Milan, etc., n.d. [1891]. *Ricordi*. 8vo.
pp. 48.

This is another of the excellent series of biographies reprinted
from the "Gazzetta Musicale di Milano," by the Messrs.
Ricordi [sc: 94 *b* and *c*]. The author describes not only
Pugnani, but most of the musicians which formed the court
band at Turin, with their positions and emoluments. Whole
chapters are devoted to Viotti, Giay, Ottani, Marchesi, and
other contemporary musicians. The work is interspersed with
plates and portraits.

68*d*. BOSCHETTI, *Ottavio* and VARIORUM. Al
celebratissimo | Barone Cavaliere | Niccolò
Paganini | sovremamente | professore di violino
| sulla sua valentia | musico-instrumentale.

Parma, 1835. *Rossi-Ubaldi*. Large 8vo. pp. 14 and ii.

This most sumptuous little work, printed on heavy hand-made grey paper at Parma in 1835, purports to be a tribute of admiration called forth by Paganini's appearances there in 1834, and is a wild eulogy such as the Italians love. The epistle dedicatory occupies five pages, after which we have five laudatory sonnets, an inscription designed for the Paganini bust at Genoa, and two pages of explanatory notes without which no Italian *elogio* is complete.

68e. BRÆKSTAD, *H L*.
Ole Bull, | Biografisk Skitse | af | H. L.
Brækstad. | Sælges til Indtægt for Ole Bull-
Monumentet i Bergen.

Bergen, 1885. *E. B. Giertsen*. 8vo. pp. 16.

An excellent little biography illustrated with cuts which I fancy will be familiar to all students of the instrument.

71a. CERU', *D A*. Cenni | intorno
alla Vita e le Opere | di | Luigi Boccherini |
letti | alla R. Accademia de' Filomati | nella
tornata del 18 Aprile 1864 | da | D. A. Ceru'.
| Pubblicati dalla Società del Quartetto instituita
in Lucca.

Lucca, 1864. *Cheli*. 8vo. pp. 36.

This pamphlet is a condensed translation, often transliterally faithful, of Picquot's work [No. 100a]. As a *précis* of the biographical portion of that work, it has its advantages for the modern reader, but the elimination of the critical and bibliographic portion decimates its value to the student of the violin.

- 73a. DUFFIN, *E* *W* . Particulars | of
 | the illness and death | of the late | Mr. Mori,
 | The Violinist. | By | E. W. Duffin, Surgeon.
 London, 1839. *Skinner & Son*. Large
 8vo. pp. 20.

This curious little work, which is *de facto* a personal puff of himself by "Mr. Duffin—Surgeon," purports to be an amplified edition of an account published in the *Morning Post* on the 24th June, 1839. Mori appears to have long suffered from the cerebral derangement and aneurism of the heart that ultimately killed him, and to the original notice seven pages of pathological details are appended. The pamphlet is a strangely unnecessary assault upon a dead man.

- 74b. ERLICH, *A*.
 Berühmte Geiger | der | Vergangenheit
 und Gegenwart. | Eine Sammlung | von 87
 Biographien und Portraits. | Herausgegeben
 von | A. Erlich.
 Leipzig, 1893. *A. H. Payne*. 8vo. pp.
 xii. and 312.

The intention of this work is excellent, but the execution is defective. It is a collection of biographies of living and dead violinists gathered haphazard, containing records of many little-known German artists, and omitting all mention of many of the great virtuosi. As an illustration of this, it may be remarked that five pages are devoted to Jean Becker(?) and eight lines to Henry Blagrove, whilst Viardot, Sauzay, and Campagnoli are absent altogether. It is illustrated throughout with stereotype portraits, a set of which appears to have been recently purchased by the enterprising editor of *The Strad*.

- 89a. HUGGINS, *Margaret L* . Gio Paolo
 Maggini | His Life and Work. | Compiled and

edited | from material collected and contributed
by | William Ebsworth Hill | and his sons |
William, Arthur, and Alfred Hill | by |
Margaret L. Huggins.

London, 1892. *Hill & Sons & Novello*.
Sm. folio. pp. ii. and 90, and viii. plates.

This book is uniform with the sumptuous works already issued by Messrs. Hill, Nos. 139*a*, *b*, and *c*, and I take this opportunity of pointing out that those works are also compiled and edited by Mrs. Margaret L. Huggins, though her name does not appear on their titles. As a monograph upon a single maker, I have no hesitation in saying that this is the finest work ever produced, both as regards information and execution. The history of Brescia occupies seventeen pages, and the rest of the book contains all that is known, and probably all that can ever be known, of Maggini. The illustrative plates are a step in advance even of the illustrations to the works of Vidal and Piccolellis. [*Vide* the notes to Nos. 171*c* and 106*a*.]

94*a.a*. LIE, Jonas.

[*Title wrapper*] Ole Bulls Breve | i uddrag
| udgivne af hans son | Alexander Bull |
met et karakteristik og biografisk skitze |
af | Jonas Lie.

[*Half-title*] Ole Bull | hans karakteristik og
liv | af | Jonas Lie.

[*Published in four parts with Title page, &c.,
at end.*]

Copenhagen, 1881. *Graebe*. 8vo. pp. 410
and ii. and ii.

This is a collection of letters written by Ole Bull descriptive of his professional tours all over the world. It is, of course, autobiographical in its nature, and may well have served as a foundation for, or prolegomena to, the extended biographies of Ole Bull.

96a. MIEL, *Edme François Antoine Marie*.
Notice Historique | sur | J. B. Viotti, | Par M.
Miel. | (Extrait de la Biographie Universelle,
Tome XLIX.)

n.e. [Paris] n.d. [1827]. *Everat*. 8vo. pp.
14.

This is merely a reprint from the *Biographie Universelle*, published by the brothers Michaud. It is probably the best biography of Viotti existing, after that of Baillot [No. 67a]. M. Pougin's [No. 103] is rather written as history and tradition by comparison.

96b. MUZZI, *Salvatore*, and VARIORUM.
Al modesto Tumulo | di | Giuseppe Manetti
| Egregio Professore Violinista | Serto | intrec-
ciato dall' amicizia.

Bologna, 1858. *G. Monti al Sole*. Large
8vo. pp. 40.

This is a panegyric opusculum after the 'manner of Boschetti's pamphlet [No. 68d]. Manetti succeeded de' Giovanni as professor of the Violin at the Liceo Communitativo, and as first violin at the Teatro Maggiore of Bologna in 1839. After 16 pages of biography by Muzzi, the rest of the work is composed of poems in honour of Manetti by various local bards.

Opposite No. 98.

98a. NOHL, *Ludwig*. Musiker-Biographien. |
Siebenter Band: | Spohr. | Von | Ludwig Nohl.
Leipzig, n.d. []. *P. Reclam, Jr.*
12mo. pp. 90 and ii.

This is one of the very many popular biographies of Spohr. It is, of course, compiled from his "Selbstbiographie" [No. 112].

100a. PICQUOT, *L* . Notice | sur la vie et les
ouvrages | de | Luigi Boccherini, | suivie | du
Catalogue raisonné | de toutes ses œuvres,
tant publiées qu' inédites, | par L. Picquot.

Paris, 1851. *Philipp*. Large 8vo. pp. ii.
and iv. and 136.

In M. Picquot, this great violinist, the father, we may say,
of the modern quintett, has found an appreciative and worthy
biographer. He commences with a concise biography of
Boccherini, which leads to a critical essay upon the general
characteristics of his music. Following this, but separated
from it by a poem written by Fayolle, in honour of Boccherini,
is a systematic and thematic catalogue of all Boccherini's
compositions, divided into Part I., published works, and Part
II., unpublished works. As a thoroughly useful and con-
scientious biography it leaves nothing to be desired.

105a. ROSEN, *J M* . (*Title wrapper.*)
Ogsaa et Omdomme | om | Ole Bulls Kunst-
nervœrd. |

(*Quotation.*) " Auf Erden giebt's der Narren
viel : | Wer deren Keine sehen will, | Der
bleib' in seinem Kämmerlein. . . | Und schlage
seinen Spiegel ein." |
Uf | J. M. Rosen.

Copenhagen, 1838. *C. L. Moller*. 8vo.
pp. 12, including covers.

This is a mere fragment, but is interesting as one of the
earliest of the many brochures that have been written by
Scandinavian admirers in honour of their great tribal
virtuoso.

106a. SACCHI, *Federico*.

Federico Sacchi. | Gliistrumenti di Stradivari
| alla Corte Medicea | (Estratto dalla *Gazetta
Musicale di Milano*, anno 1892.)

Milan, &c., 1892. *Ricordi*. 8vo. pp. 20.

This is a most scholarly little essay on the many instruments made by Stradivari for his great patron, the Grand Duke Cosimo de Medici. Signor Sacchi's researches were conducted for and at the expense of Messrs. W. E. Hill & Sons, and he seems to have made good use of the opportunities thus afforded him both to collect and to publish his information.

116a. VARIORUM.

Poesie | in morte | di | Antonio Capuzzi |
primo violinista | nella | cappella dell' insigne
basilica | di | S. Maria Maggiore di Bergamo
[*Portrait*.]

Bergamo, 1818. *Sonzogni*. 4to. pp. 38
and ii.

This is another work of the type of Nos. 68c. and 96b. The first 28 pages are occupied with the ordinary poetical eulogies and the rest of the work with a biography signed "G. S.M." Capuzzi was a local celebrity at Bergamo. The work is interspersed with steel engravings of secondary merit.

121a. Biography | and | Opinions of the Press |
of | Senor | Sarasate | and | Madame | Berthe
Marx.

[London] [1891.] [*N. Vert.*] 8vo. pp.
40.

121b. Fraulein Wietrowetz | at the | Crystal
Palace, Sydenham | April 23rd, 1892.

[London] [1892.] [*Women's Printing
Soc.*]. pp. 16.

138a. CREUZBURG, *Heinrich*.

Heinrich Creuzburg's Lehrbuch der Lackierkunst wie der Firniss-und Lackfirnissfabrikation in ihrem ganzen Umfange und fortschrittlichen Standpunkte, &c., &c. Bearbeitet von R. v. Pöppinghausen. Neunte Auflage. Mit 25 Abbildungen.

Weimer, 1876. *B. F. Voigt*. Small 8vo.

138b. *Tenth Edition*.

Expanded Title, with "Zehnte Auflage in vollständiger Neubearbeitung herausgegeben von R. Tormin. Mit 26 in der Text gedruckten Abbildungen."

Weimar, 1884. *B. F. Voigt*. Large 8vo.

This work brings the subject practically up to date. It is Vol. 14 of the "Neuer Schauplatz der Künste und Handwerke," of which Wettengel's work [No. 59] is Vol. 37.

139d. ANONYMOUS. [*Charles N. VOLCKMANN, translator.*]

[*Wrapper.*] Was | Gaspar Duiffoprugcar | really the | first Violin-maker.

n.e. [New York], n.d. [1892]. *H. A. Rost (printer)*. 8vo. pp. 7 and 1.

This is a translation, with some slight alterations and additions, of an article which appeared in the Leipzig *Zeitschrift für Instrumentenbau* on the 21st May, 1891. (Vide No 422). It is illustrated by Pierre Woeiriot's well-known portrait of Duiffoprugcar dated 1528, and purports to be a refutation of the claims of Duiffoprugcar to be the father of violin-making which are put forward by Schebek [No. 185] and the recent writer, Hajdecki [No. 162a.] I do not think I can go as far with the author as he does when he quotes my own

book on the subject [No. 25, pp. 51-52], to suggest that *all* so-called Duiffoprugcar violins were made by J. B. Vuillaume.

138c. ROMAIN, *M. A.*

Manuels Roret | Nouveau Manuel Complet |
du | Fabricant de Vernis | de toute espèce |
comprenant | une étude générale raisonnée | des
matières entrant dans la préparation des vernis ;
| la fabrication et la composition | des vernis a
l'éther, a l'alcool, aux essences, | des vernis
gras, des vernis au caoutchouc, | au goudron,
etc, | Par M. A. Romain | Ingénieur, ancien
élève de l'École polytechnique. | Ouvrage orné
de Figures.

Paris, 1888. 12mo. *Roret.* pp. iv. and
408.

This is for the French varnisher what Creuzburg's work [No. 138a, b] is for his German fellow-workman.

139e. ANONYMOUS.

Christmas, | mdccclxxxix. | The | Greville
Stradivarius | of 1726. | owned by | Ernest
Kempton Adams, | New York.

[New York] n.d. [1889.] [*The de Vinne
Press.*] *Privately printed.* 4to. pp. 20, *not
paged.*

This most sumptuous pamphlet, bound in white vellum, printed on antique paper, and illustrated with views of the violin, a reproduction of the well-known picture of Stradivari at work, and photogravures of Stradivari's house and grave at Cremona, was issued by Mr Adams to commemorate his purchase of the Greville Stradivarius from Mr. R. D. Hawley, of Hartford, Conn., in October, 1889. It consists of the receipted bill, a description of the instrument and its history, a

notarial certificate as to its genuineness, and an excerpt from Longfellow's "Tales of a Wayside Inn."

140a. BIDDLE, *Horace P* . The | Tetra-
chord: | a new musical instrument, | by |
Horace P. Biddle, LL.D., Ph.D.

Cincinnati, 1877. *R. Clarke*. Large 8vo.
pp. 14.

This curious little pamphlet, which was privately printed for the author, describes one of those weird eccentricities to which the violin family has at intervals been subjected from time immemorial. The contrivance under examination seems to have been devised by its inventor to facilitate execution on the violin, especially in harmonic passages. The strings are tuned from the violin G, to A, B, and C, in sequence, and to obtain the whole range of the capabilities of the violin family, a set of *twelve* tetrachords is necessary, from the lowest C or double bass tetrachord to the highest D or kit tetrachord. The inventor claims that the quality of tone is even throughout the instrument, laying himself open to the reply that on the violin an equal tone is usually common to two strings, and the compass of the tetrachord is confined practically to one string *plus* a single tone, upon the violin. The brochure hardly needs criticism to demonstrate its futility.

145a. COUTAGNE, *Henry*.

Gaspard Duiffoprout | et | Les Luthiers
Lyonnais | Du XVI^e. Siècle | Étude Historique
accompagnée de Pièces justificatives et d'un
Portrait en héliogravure | par | Le Dr. Henry
Coutagne | Discours de Réception | à l'Aca-
démie des Sciences, Belles Lettres et Arts de
Lyon | prononcé dans la séance publique du 21
Mars, 1893.

Paris, 1893. *Fischbacher*. Sm. folio. pp.
80.

This very admirable and elaborate essay is a most valuable contribution to the early history of the violin. In it will be found a *résumé* of everything that is known and has been recorded about the mysterious Duiffoprugcar, or Tieffenbrücker. [For my part I think it is a pity to have suggested yet another spelling for his name, there being confusion enough about it already.] The chronology of Duiffoprugcar is elaborately worked out by reference to the engraver Woeriot, whose engraved portrait of the subject of this monograph is appended by way of frontispiece, and by the figures in the legend of that portrait. The author sides with the authorities who consider that Duiffoprugcar made real violins as we know them to-day, and is entitled to seniority over Gasparo da Salo—whom I presume we must in future call Bertalotti. He quotes, however, the instruments belonging to Prince Youssoupow [No. 195] and M. Chanot, both of which were made by Vuillaume. Even if Dr. Coutagne does not carry us much further in the controversy, we must thank him for reducing to so succinct and ornate a form all that can ever be known of this most interesting personality in the violin's history. The concluding notes on the other makers that have flourished at Lyons and the "*pièces justificatives*" are among the most valuable features of this work.

149a. DISSMORE, *George A*. The | Violin
Gallery. | Comprising | Section I. | South
Kensington Special Exhibition, 1872. | Section
II. | Charles Reade—A Lost Art Revived. |
Section III. | Additional Photographs and
Original Notes. | Copyrighted. | By | George
A. Dissmore, | Des Moines, Iowa, | U.S.A. |
1890.

Printed for, and published by the Author.
4to. pp. 1-16 and 9 plates. pp. 17-54 and 16
plates. Index and further note pp. 6 not
paged.

1496. *Second Edition.*

Identical title-page, with nothing to show that it is a re-issue.

pp. 1-16 and 9 plates. pp. 17-64, and 4 pp. not paged, and 17 plates, and 1 page of index.

This work may be described as a piratical jumble, but is none the less an interesting record. The compiler has collected all the photographs of violins that he could find, and has made reproductions of them which are no better and no worse than all or any photographs of photographs. In this way he has reproduced the whole of the South Kensington [1872] Catalogue [No. 1184], and the whole of Reade's work [No. 124]. The remainder of the work purports to consist of "Additional Photographs and original notes." Mr. Dissmore has been a little rash in accepting the statements of irresponsible assistants. It is now well known that I took a set of photographs of Paganini's Guarnerius in Genoa in 1885. I sent a pair of these to Mr. Lloyd, of Goderich, Canada. They turn up in this work, by permission of Mr. Lloyd, as "taken for the Duke of Edinburgh, when he was in Genoa, and it is said that he assisted at the work." Great is the Democracy!

155a. FETIS, *François Joseph*. Exposition Universelle de Paris en 1855. Fabrication des Instruments de Musique. Rapport de M. Fétis.

Paris, 1856. *Imprimerie Impériale*. 4to.
pp. 30-37. IV°. Section. Instruments à archet.

This is a privately issued excerpt from the large "Rapports du Jury mixte Internationale, publiés sous la direction de S. A. I. le Prince Napoléon," being therein pages 593-705 of the second volume [No. 310a]. The passage under consideration

is more than a mere report, being an excellent essay on a subject on which M. Fétis was eminently able to discourse. The various important parts of a violin and their functions are reviewed in turn, and the article closes with a list of the winners of prize medals in the section.

157a. FLEMING, *James M*

The | Fiddle Fancier's Guide | a manual | of
information regarding | Violins, Violas, Basses
and Bows | of | Classical and Modern times |
together with | Biographical notices and
Portraits of the most | famous Performers on
these Instruments | by | James M. Fleming |
Author of "Old Violins and their Makers, &c.,
&c." | Illustrated | With Fac-similes of Violin
Tickets.

London, 1892. *Haynes, Foucher & Co.*
Large 8vo. pp. viii. and 310 and xviii. pp. of
violin advertisements.

This is a work for which, as for all that Mr. Fleming has written, students of the violin must be permanently grateful. It ranks with George Hart's work [No. 163] and the author's previous work [No. 156] as an admirable "general" book on the instrument, calculated to encourage in beginners the study of the history of the violin. It is excellently divided and arranged, and the nine plates that illustrate it are well above the average.

157b. FLEMING, *James M* . [*Title-Wrapper.*]

The | Stradivarius Violin | "The Emperor" |
by | J. M. Fleming, | Author of "Old Violins
and their Makers," &c.

London, 1891. *Hart & Son.* 8vo. pp. 8.

This account of one of the most celebrated instruments in the world was written for distribution on the occasion of a

concert given by Mr. Edgar Haddock (son of the owner of the instrument) in 1892, at which he played upon it. It was better known as "The Gillott Strad," and I think it is a pity to have changed its name.

162a. HAJDECKI, *Alexander*. Die Italienische | Lira da Braccio. | Eine Kunst-Historische studie zur | Geschichte der Violine | nebst eine | Anhang | mit Nachrichten über einige der ältesten Violonbauer | von | A. Hajdecki.

[*Quotation.*] "Le Violon de l'ancien luthier, est | sans contredit un véritable object [*sic*] —d'art et non l'ouvrage d'un simple | artisan." Prince Ioussoupow.

Mostar (*Bosnia*), 1892. (*For the Author.*) V. M. Radovic. Large 8vo. pp. vi and 62 and iv.

The object of this work is to disprove the theory put forward by Herr Ruhlmann, M. Vidal, Mr. Engel, M. Mordret, Signor Piccolellis, and myself that the viola is the immediate ancestor and progenitor of the violin. In his "Einleitung," Major Hajdecki advances all the arguments *against* his case with a fidelity and scholarship that are little short of marvellous. Chapter I. is a most careful study of the viols and a comparison between them and the viola and the violin, headed, "The Violin is not derived from the Viola." Chapter II. goes into the actual ancestry of the violin, deriving it directly from the Lira da Braccio, which the author states to have been an actual four-stringed violin. Chapter III. deals with the first makers of the violin, and the originators of the true violin-shape, and in it he quotes me against myself with startling ingenuity! The author gives us a very remarkable essay on pictorial representations of the early viols, concluding with interesting notes on attempted alterations of the recognized shapes. These three chapters are resumed in a most

excellent "Rückblick," and the work ends with an Anhang dealing with, I. Gasparo da Salo ; II. The Linarolo Family ; III. The Duiffoprugcar Family ; IV. Dorigo Spilman ; V. Johannes Andreas of Verona ; VI. Antonio *detto* Ciciliano ; and VII. Geraldus Hieronymus of Brescia. This Anhang bears the text "Colligite fragmenta ne pereant—Ioann. VI. 12" very appositely. The whole work is one of the best that have appeared during the last ten years—it is certainly one of the most scholarly, and agreeably proves to us that the profession of arms does not interfere with a profound study of musical literature, science, and art—at any rate, in the case of Major Hajdecki.

171c. LOZZI, *Carlo*. Carlo Lozzi | I Liutai
Bresciani | e | l'Invenzione del violino | (Da
nuovi documenti.)

Milan, &c., n.d. [1891]. *Ricordi*. 8vo.
pp. 28.

This, which is one of the Ricordi reprints [*Vide* Nos. 68c and 106a, &c.], is an exhaustive criticism of Prof. Angelo Berenzi's works, Nos. 68a, 68b, and 140. The second part, dealing with Gasparo da Salo, is most interesting and valuable ; it was compiled for and at the expense of Messrs. W. E. Hill and Sons, like the work of Sacchi [No. 106a].

189a. *Fourth Edition*.

Same title with "Vierte Auflage | vollständig
umgearbeitet und mit einem | Litteratur-
Anhang versehen | von | Richard Hofmann.

Leipzig, 1892. *C. Merseburger*. 8vo. pp.
iv. and 124.

This new edition is destined to supersede its predecessors, much new matter being interpolated in the original text. The bibliography at the end is also very largely augmented.

189b. SHELTON, *Edgar*. The | Violin | and | all
about it : | its makers from the earliest period
to | the present day. | The Construction, selec-
tion, preservation | and | treatment of the
instrument. | Also | practical hints and helps
for players | by | Edgar Shelton. |

(*Quotation.*) CARLINA. "Saw you Fernando?"
| VARO. "Yes, madam, and gave to him the
letter with which you | entrusted me." | CAR-
LINA. "And what said he? What did he?" |
VARO. "He took from its case a violin, and
from this he drew the most | ravishing sounds
that ever fell on mortal ear. Then replacing
it with | much care and reverence, he turned to
me, and with a smile of great content, said, 'Go,
tell thy mistress, though every home and heart
be | closed against me, I have here a faithful
companion, that will to the | latest hour of
my existence comfort, soothe, and solace me;
sweeter ministration than this I crave not.'"—
OLD PLAY.

London, n.d. [1892]. *Musical News Office
and Weeks & Co.* 12mo. pp. viii. and 96.

This is a somewhat annoying little compilation. Of Mr.
Shelton's merits as a connoisseur I am not in a position to
speak, but as a poet he makes "wood" rhyme with "endued,"
"glory" with "*con amore*," "acres" with "makers," "pre-
carious" with "Stradivarius," and "soldier" with "moulder."

190a. SUTCLIFFE, *Wallace*. Queer Fiddles | and
| Queer Fiddling | by | Wallace Sutcliffe | I.
Some Queer Fiddles. | II. Some Queer
Fiddling Feats.

London, 1892. *For the Author*. 8vo. pp. 22.

This is a collection of "ana," got together by an enthusiastic and discriminating amateur. It is admirably described by its title-page, and will doubtless be freely drawn upon (without acknowledgment) by future essayists on the instrument.

1906. VALDRIGHI, *Count Luigi Francesco*.

? *Title-wrapper*.

[*Heading.*] Di un' arpa, un violino, | e un violoncello | che si conservano nell' odierno Museo Ar- | -tistico Estense.

n.l. [Modena] n.d. [1875]. *Moneti e Namias*. Large 8vo. pp. 16.

This account of three very marvellous instruments was never published, but was issued to accompany a set of three photographs with which it is usually found. It is of great rarity. The carving of these wonderful fiddles was executed by Domenico Galli, a celebrated carver of the 18th century, and Signor Valdrighi's notes form a most valuable contribution to the history of the violin.

1906. VALDRIGHI, *Count Luigi Francesco*.

? *Title wrapper*.

[*Heading.*] Ricerche | sulla Liuteria e Violineria Modenese | antica e moderna | del | Conte Luigi Francesco Valdrighi.

Modena, 1878. *Toschi*. Large 8vo. pp. 48.

In this opusculum we find the foundation of Signor Valdrighi's monumental work "Nomocheliurgografia" [Nos. 1204-5]. It contains a general catalogue of the Modenese violin-makers from the beginning of the 18th century to 1878. The brochure is reprinted directly from the types of the Modenese journal "Il Cittadino."

193a. VILLA, *Maurizio*.

Maurizio Villa. | I miei Violini. | Monografia | sui | Liutai Antichi e Moderni.

Savigliano, 1888. *Bressa*. Folio. pp. 120 and 30 plates.

The value of this work is primarily bibliographical rather than intrinsic, by reason of its rarity, having been privately printed for Signor Villa, and only a few copies having been distributed by him. He gives a chronological history of ancient and modern violin-makers, with descriptions of their works, and the plates, which are finely executed in photogravure, purport to be produced from actual and authentic instruments. These instruments have not been subjected to the critical examination of any expert, so we have only the photos to go by, and these are, to say the least of it, of very doubtful appearance in many cases. At the end of the volume are notes dealing with (i.) Bruni, (ii.) Blangini, (iii.) English imitators of the Amati School, (iv.) Polledro, (v.) Tarisio, (vi.) the French imitators of Stradivari, and (vii.) the sisters Teresa and Maria Milanollo, who were natives of Savigliano. This last is a very valuable contribution to musical biography.

200c. ANONYMOUS.

Cenni Storici | intorno | alla | Società del
Quartetto | di Firenze.

Florence, 1870. *G. G. Guidi*. 12mo. pp. iv. and 68.

This is a short history of this famous quartett society, privately printed in a very limited edition. It gives the names of all the successive members from 1861 to 1870, and is valuable as a contribution to the biography of violin-players. Apart from this, it is of comparatively local interest.

201a. CONSOLO, *Federico*. Accademia del R. Istituto Musicale di Firenze. | La | Scuola Italiana del Violino. | Memoria | letta nell' adunanza solenne del di 22 Febbraio, 1885 | dall' accademico residente | Cav. M^o. Federico Consolo.

Florence, 1885. *Tip: dell' Arte della Stampa.* Large 8vo. pp. 16.

This is a most important pamphlet, giving a chronological history of the leading artists of the Italian school of violin-playing, from Corelli downwards. By noting and tracing the leading pupils of the great masters, Signor Consolo includes in the Italian school, Viotti, Baillot, De Beriot, Vieuxtemps, Spohr, Lipinski, Ernst, Joachim, Wieniawski, and Laub, in addition to the virtuosi more generally reckoned as masters of the purely Italian method. The object of the pamphlet is apparently to establish an accepted fact, viz. that violin-playing had its origin in Italy.

209a. SCHRÖDER, *Hermann.*

Untersuchungen | über die | sympathetischen Klänge | der | Geigeninstrumente | und eine | hieraus folgende Theorie der Wirkung des Bogens auf die Saiten | von | Hermann Schröder, | Königl: Professor | Lehrer am Königl. akadem. Institut für Kirchenmusik zu Berlin.

Leipzig-Reudnitz, n.d. [1888]. *C. Ruhle.* Large 8vo. pp. 36.

This is a scientific sequel to the same author's work, No. 252, *q.v.* It is similar in its design to the work of Ritz, No. 206.

217b. BARNBECK, *Friedrich.*

Theoretisch-praktische | Anleitung zum Violinspiel | für | Dilettanten, | namentlich auch Schullehrer, Seminaristen und alle Solche, denen | es an Gelegenheit oder Mitteln zu einem gründlichen Unterrichte | in der Violinspielkunst fehlt, | daher | mit besonderer

Rücksicht auf den Selbstunterricht, | von |
Friedrich Barnbeck, | Mitgleid der Königlich
Württembergischen Hof. Capelle. | Bevor-
wortet | von | G. Schilling.

Stuttgart, 1834. *Hallberger*. Sm. 4to. pp.
viii. and 112.

This is an instruction manual similar in design and treatment to the works of Fenkner [No. 223], Hiller [No. 235], Löhlein [No. 240], and others. It is interesting as being one of the last works of its kind published.

217c. BEAZLEY, *James C*

Commended by Dr. Joseph Joachim. | Aids
to the Violinist. | Suggestions, &c., in relation
to bowing. | By | James C. Beazley. | Entered
at Stationers' Hall.—Price Sixpence.

Ryde (I. o. W.), n.d. [1892]. *F. P. Mellish*.
London. *A. Cary*. 4to. pp. 10 and ii.

This is a collection of very interesting and useful hints and suggestions in relation to bowing the violin, and an explanation of the bowing signs most ordinarily in use.

252a. SCHROEDER, *Carl*.

Katechismus | des | Violinspiels | von |
Prof. Carl Schroeder.

Leipzig, 1889. *M. Hesse*. 8vo. pp. viii.
and 104.

A most excellent and useful little work divided into three parts, the first being a treatise, historical and descriptive, on the instrument, the second a guide to the student in practical violin-playing, and the third an essay on taste, expression, and phrasing. Beyond this, we have notes of various appliances adapted to the violin, and a most excellent alphabetical list of the celebrated players of the 17th, 18th, and 19th centuries, with short biographical notes.

252*b*. SCHROEDER, *Carl*.

Katechismus | des | Violoncellspiels | von |
Prof. Carl Schroeder.

Leipzig, 1890. *M. Hesse*. pp. viii. and 110.

This work is uniform with, and follows exactly the lines of, the foregoing work. The arrangement is the same, and the contained matters are identical, save that it is the violoncello instead of the violin that is treated of.

254*a*. TOFTE, *H*.

Violinens Røgt og Pleje | samt | nogle
Bemærkninger om | den forste Undervisning i
Violinspil. | Et lidet Hjælpemiddel | for begyn-
dende Violinspillere | ved | H. Tofte.

Odense, 1892. *J. C. Dreyer*. 8vo. pp. iv.
and 36.

This admirable little work is written much after the manner of Schröder's Katechismus [No. 252*a*]. It commences with an historical dissertation on the instrument, and concludes with a catalogue of violin duets.

256*a*. WASSMANN, *Karl*.

Besprechung | der | Lagen-Bezeichnungen
| von | Professor Hermann (Leipzig) | in
dessen Tonleitern-Schule | und | Professor
Schröder (Berlin) | in dessen Broschüre "Die
Kunst des Violinspiels." | Preis 50 Pfg.

Karlsruhe, n.d. [1889]. *F. Doert*. Large
8vo. pp. 11.

This is an important pamphlet for students of the German method, purporting to be a comparative analysis and reconciliation of the position-indications (Lagen-Bezeichnungen) used by Professor Herrmann in his méthode [No. 817], and Professor Schröder in his theoretical work [No. 252].

Opposite No. 258.

257a. BUTTSCHARDT,

Buttschardt's | Wegweiser in der musikalischen Unterrichts-Litteratur. | II. Violinmusik. | 1) Eine Violine. 2) Violin-duette (zwei Violinen). 3) Violine | mit Klavierbegleitung. | Führer | durch die | Violin-Unterrichtslitteratur. | Eine progressiv geordnete Zusammenstellung | bewährter Stücke jeglicher Richtung für den Violinunterricht. | Ein Ratgeber für Lehrer und Schüler.

Stuttgart, 1891. *Greiner & Pfeiffer*. 8vo. pp. 32.

This is a list of studies, &c., arranged in order of difficulty.

257b. HEIM, *Ernst*. Neuer Führer | durch die | Violin-Litteratur. | Ein, zur Erleichterung für Lehrende und Lernende | in | Schwierigkeitsgrade eingeteiltes, | mit kurzen Besprechungen versehenes | Verzeichnis | der gesamten Violin-Litteratur, | mit besonderer Berücksichtigung | der | für den Unterricht nützlichen Werke | von | Ernst Heim, | Musikdirektor | Lehrer für Violine, Gesang und Klavier | an den beiden | Schulsanatorien | Fridericianum (Gymnasium) | und | Mädchen Institut | in | Davos-Platz.

Hanover, n.d. [1889]. *L. Oertel*. 8vo. pp. viii. and 262. [pp. 263-288 *advertisements*].

This is a bibliography of music for the instruments of the string-quartett, very similar, both as to form and value, to that of Tottmann [No. 268], on which I have reason to imagine it

was to a great extent founded. At the same time, it contains many titles that are not in Tottmann's work.

274a. *English Translation.*

The Letters of a Leipzig Cantor, being the letters of Moritz Hauptmann to Franz Hauser, Ludwig, Spohr, and other musicians. Translated and arranged by A. D. Coleridge.

London, 1892. *Novello.* 2 vols. 8vo.

277a. M[ARCOU], F.

Since recording this volume, which bears no trace of being a second edition, I have met with the following :—

Méthode simple et facile pour apprendre rapidement et sans confusion la Musique, Suivie des Principes pour le Violon, et de l'explication des termes Italiens qui se trouvent au commencement de chaque morceau de Musique ; par F. M. . . . professeur de Musique.

Paris, An ix—1801. *Michelet.* 12mo.

pp. 40-60. *Principes du Violon ou Règles Nécessaires à la Perfection de cet Instrument.*

Opposite No. 280.

279a. ANONYMOUS. Arcana of Science and Art ; or an Annual Register of Popular Inventions and Improvements.

London, 1830. *J. Limbird.* 8vo.

pp. 89-90. *The Kallifthorgan. A new Musical Instrument.*

This is the description of an instrument invented by Frederick Fielig, on which by playing upon a keyboard the effects of a full string quartett is produced. The article purports to be extracted from the *Times*.

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- 295a. GRONVOLD, *Aimar*.
Norske Musikere. Forste Bække.
Kristiania, 1883. *H. Aschehong*. 8vo.
pp. 122-133. *Med Ole Bulls Billede*.
- 297a. KOHUT, *Adolph*. Leuchtende Fackeln.
Beiträge zur Kultur-Theater- und Kunstgeschichte der letzten Jahrhunderte. Essays und Skizzen.
Minden in Westf. 1887. *J. C. C. Brun*.
8vo.
pp. 156-172. *Nicolo Paganini*.
- 302a. ORTLEPP, *Ernst*, and VARIORUM. Grosses Instrumental and Vokal-Concert. Eine musikalische Anthologie. Herausgegeben von E. O.
Stuttgart, 1841. 16 vols. 12mo.
- 302b. — Vol. VII. pp. 12-14. *Paganiniana* (from Schottky No. 109).
- 302c. — Vol. VIII. pp. 33-42. *Paganini's Kunst, die Violine zu spielen* (from Cäcilia, vide No. 338).
- 302d. — Vol. VIII. pp. 97-101. *Paganini in Rome im Jahr 1827*.
- 302e. — Vol. IX. pp. 1-33. *LYSER, J. P. Tartini*.
- 302f. — Vol. IX. pp. 94-5. *LEWALD, A. Skizze über Ole Bull*.
- 302g. — Vol. X. pp. 54-59. *Pierre Rhode* [sic].

- 302h. ORTLEPP, *Ernst*, and VARIORUM. Grosses Instrumental and Vokal-Concert. Eine musikalische Anthologie. Herausgegeben von E. O. Vol. XII. pp. 7-10. KAHLERT, *A.* *Gedanken über Louis Spohr.*
- 302i. — Vol. XII. pp. 127-8. *Bernhard Romberg.*
- 302j. — Vol. XV. pp. 1-22. *Corelli. Eine nouvelle.*
- 302k. — Vol. XV. p. 128. *Lipinsky.*
- 302l. — Vol. XVI. pp. 23-5. *Über die Violinen von Sawicki in Wien.*
- 302m. ORTIGUE, *Joseph d'.* Le Balcon de l'Opera.
Paris, 1833. *E. Renduel.* 8vo.
pp. 235-266. *Paganini.*
- 302n. — pp. 266-269. *Soirées de M. Baillot.*
- 303a. SARRUT, *Germain*, and SAINT-EDMÉ, *B.* Biographie des Hommes du jour.
Paris, 1836. Folio. 6 vols.
Vol. II. Part 2. pp. 208-212. *Paganini (Nicolo).*
With a portrait that is generally missing.
- 304a. SCHULER, *Johannes.* Gesammelte Schriften von Johannes Schuler, &c. Nebst einem kurzen Lebensabriss des Verstorbenen. Herausgegeben von seinen Freunden.
Innsbruck, 1861. *Wagner.* 8vo.
pp. 49-101. *Jakob Stainer.*
This is the originally published form of No. 110, q.v.

305a. von RIEHL.

Sitzungsberichte der Königl-bayer. Akademie der Wissenschaften. Historische Classe. Sitzung vom 7 Januar, 1882.

Herr von Riehl, hielt einen Vortrag.

pp. 193-234. *Arcangelo Corelli im Wendepunkte zweier musikgeschichtlichen Epochen.*

This is a biographical sketch of Corelli, largely enriched with a general sketch of the music and drama of his time. As a history of the period, which was really that of the musical renaissance, it leaves nothing to be desired, notwithstanding the necessarily condensed form in which it is presented to the reader.

307a. BIDDLE, *Horace P.* Prose Miscellany.

Cincinnati, 1881. *R. Clarke & Co.* 8vo.

pp. 192-204. *The Tetrachord.*

This is a reprint of No. 140a.

310a. Exposition Universelle de 1855. Rapports du Jury mixte International publiés sous la direction de S.A.I. le Prince Napoleon, President de la Commission Impériale.

Paris, 1856. 2 vols. Sm. folio.

Vol. II. p. 657. XXVII^e. Classe. Fabrication des Instruments de Musique, pp. 684-691. IV^e. Section. *Instruments à archet.*

313a. HANEMANN, *Moritz.*

Zur Erinnerung an den 7^{ten} März 1845. Seine lieben Collegen gewidmet von M. Hanemann.

pp. 9-12. *Der Contrabass.*

313b. — Leben und Schriften des Königl. Kammer-Musikus Moritz Hanemann.

Berlin, 1874. *O. Gülker & Cie.* 8vo. pp. iv. and 384.

In this volume may be found, at p. 134, the above extract [No. 313a], whilst we find also at p. 127 "Die Viola" [Nos. 632b and 620], and "Felix Fistel" [592a].

314a. *German Translation.*

Die Tonkunst und ihre Meister. Aesthetisches, Biographisches und Instrumentales. Mit einem Anhang-Musik in England. . . . Redaktionell bearbeitet und eingeleitet von Alexander Moszkowski.

Berlin, 1886. *Klemann.* 8vo. pp. 195-216. *Geigen.*

322a. PRUDLO. Zu der am hiesigen Königlichen Katholischen Gymnasium den 14^{ten} und 15^{ten} August zu haltenden öffentlichen Prüfung und der auf den 16^{ten} Vormittags bestimmten feierlichen Entlassung der Abiturienten nebst Wertheilung der Preise und Versetzung der Schüler ladet alle Gönner und Freunde der Anstalt ergebenst ein der Director Dr. P. J. Elvenich.

Breslau, 1834. *Grass, Barth & Co.* 4to.

Second Title.

Das Monochord | oder | der Einsaiter. | Erste Abtheilung, | enthaltend die Töne, wie sie die Theilung einer saite nach den naturlichen | Zahlen 1, 2, 3, 4, 5, 6, 7, w. s. w. angibt. | Von | Prudlo. | Mit einer Figuren-Tafel und zwei Beilagen.

This essay, which occupies the first 32 pages of this school report, is a highly scholarly and mathematical treatise upon the

aliquot divisions of strings, as exemplified by the monochord, or Trumpet-marine. It is a good deal borrowed from Chladni [*q.v. sub* No. 48], and gives within a limited compass an interesting account of the scientific aspects of string vibrations as produced by a bow.

334a. MAJER, *Joseph Friedrich Bernhard Caspar*.

Neu-eröffneter Theoretisch-und-Praktischer Music-Saal, Das ist: Kurze, dochvollständige Methode, so wohl die Vocal- als Instrumental-Music gründlich zu erlernen, &c.

Nuremberg, 1741. *J. J. Cremer*. Obl. 4to.

pp. 95-104. Von denen *Instrumentis Chordatis*, die dabesaitet, und mit Bögen [*sic*] gestrichen werden.

§ 1. Violine.

§ 6. Viola.

§ 7. Violoncello.

§ 8. Violone.

§ 10. Viola da Gamba.

§ 13. Viola d'Amore.

335a. PLAYFORD, *John*. A Brief Introduction to the Skill of Musick for Song and Viol. In two Books. First Book contains the Grounds and Rules of Musick for Singing; Second Book contains Directions for playing on the Viol de Gambo and also on the Treble Violin.

London, 1650. *Godbid for Playford*. 12mo; pp. 65-76 [end], *Directions for Playing on the Viol de Gambo*.

Second Edition (a). 1660.

Second Edition (b). 1662; pp. 69-90.

335*b*. *Third Edition*, 1664 ; pp. 78—end, new title at p. 78. "A Brief Introduction to the Playing on the Viol and on the Treble Violin, with some Lessons to both. For the Practice of Young Beginners. Second Part."

Fourth Edition, 1666 ; pp. 73-103.

Fifth Edition, 1667 ; pp. 73-103.

Sixth Edition, 1670 ; pp. 65-92. This edition has a new portrait, and a steel plate at p. 65.

Seventh Edition [called the Sixth], 1672 ; pp. 83-118. [Old portrait.]

Eighth Edition [called the Seventh], 1674 ; pp. 91-122.

Ninth Edition, 1679 [called the Eighth].

Tenth Edition, 1683 ; pp. 85-116.

Eleventh Edition, 1687 ; pp. 85-116. [New portrait.]

Twelfth Edition, 1694 ; pp. 53-84.

335*c*. *Thirteenth Edition*, 1697 ; pp. 41-72. New title-page at p. 41. "An Introduction to the Playing on the Bass, Tenor, and Treble Viols, and also on the Treble Violin."

Fourteenth Edition, 1700 ; pp. 61-110.

Fifteenth Edition, 1703 ; pp. 61-110.

Sixteenth Edition, 1713 ; pp. 61-100.

Seventeenth Edition, 1718 ; pp. 61-100.

Eighteenth Edition, 1724 ; pp. 61-100.

Nineteenth Edition, 1730 ; pp. 61-100.

335*d*. SAN RAFFAELE, *Benvenuto Conte di*.
Scelta di Opuscoli interessanti di Milano.
Milan, 1784.

Vol. III. pp. 136-146. *Lettera prima intorno ai principj dell' arte del suono.*

pp. 180-187. *Lettera seconda sopra le rivoluzioni dell' arte del suono appo i moderni.*

336a. Achtzehnter Jahresbericht des Herzoglichen Lehreseminars zu Gotha. Schuljahr 1884-5. Herausgegeben vom Direktor Schulrat A. Zeytz. Inhalt :

pp. 3-28. G. UNBEHAUN. *Wert des Violinspiels für den Lehrer und Methode des Violinunterrichts.*

Schulnachrichten und Lehrbericht vom Direktor.

Gotha, 1885. *Thienemann.* Large 8vo.

Pages 3-28 of this school report are occupied by the section under consideration, which is divided into, I. The value of Violin-playing for teachers. II. The Method of teaching the Violin, which is divided into, 1st Stage: Playing without notes; 2nd Stage: Playing from notes in the first position; and 3rd Stage: Playing in the higher positions. It purports to be a kind of *vade mecum* for teachers of the instruments, giving categorical instructions for preparing oneself for the position of professor of the violin which are not without value.

337a. The British Minstrel and Musical and Literary Miscellany.

Glasgow. n.d.

337b. — Vol. I. pp. 5, 10, and 31. *The Violin.*

This lengthy article purports to be abridged from Blackwood's Magazine.

337e. — Vol. I. pp. 195-6. *Eminent composers who began their musical studies with the Violin.*

- 337d. The British Minstrel and Musical and
Literary Miscellany. Vol. I. pp. 244-5.
Paganini. (LEIGH HUNT.)
Glasgow. n.d.

This is the poem cited in No. 459.

- 337e. — Vol. II. pp. 165-6. *Camillo Sivori.*

- 337f. — Vol. III. pp. 251-2. CHILD, L.
Maria. Ole Bulls Niagara. From *The
Broadway Journal.* (New York, U.S.A.)

- 341a. La Chronique Musicale (*Paris*). Vol. I.
No. 1. 1st July, 1873. pp. 28-33. PUGIN,
Arthur. Georges Hainl.

- 347a. Nordisk Musik-Tidende. (Christiania.)

- 347b. — No. 2. February, 1884. 5^{te} Aarg.
Nicolo Paganini.

- 347c. — No. 3. March, 1884. 5^{te} Aarg.
Nicolo Paganini.

- 347d. — No. 5. May, 1882. 3^{die} Aarg.
David Popper.

- 347e. — No. 7. July 1881. 2^{den} Aarg.
Henri Vieuxtemps.

- 347f. — No. 8. August, 1883. 4^{de} Aarg.
Teresina Tua.

- 347g. — No. 9. September, 1880. 1^{ste} Aarg.
Ole Bull.

- 359a. Musical Standard. Vol. XXXIII. (New
Series.) (London.) 1887.

p. 183. Sept. 17. } *Viotti, and the Italian*
 p. 227. Oct. 8. } *School of Violin-playing.*
 p. 307. Nov. 12. } *Adapted by the Editor*
 p. 389. Dec. 17. } *from the French.*

The last part concludes "(to be continued)," but no continuation appears to have been published.

359*b*. Musical Standard. Vol. XXXIV. (1888.)
 London.

pp. 185-187. PAYNE, E. J. *The Violins of Stradivari. (A Paper read before the Cremona Society on Wednesday last.)*

pp. 202-204. *Continuation.*

376*a*. Neue Berliner Musikzeitung. 8^{er} Jahrg.

No. 22. 31 May, 1854. } OKA, Friedrich.
 No. 23. 7 June, 1854. } *Jakob Stainer, der*
 erste deutsche
 Meister im Gei-
 genbau.

446*a*. Excelsior. A Sequel to the Morning of Life. Vol. I. No. 9. p. 394.

September, 1879. Paganini's Shoe Violin.

461*b*. Magazin für die Literatur des Auslandes. Berlin.

No. 131. 1 November, 1833. p. 523.
 N.W.M. *Paganini's Geige, ein Capriccio.*

461*c*. — No. 25. 28 February, 1842. LISZT, Franz. *Ueber Paganini, bei der Nachricht von seinem Tode.*

461*d*. Melbourne Argus, 5 December, 1891.
 O.M.S. *Paganini and his pupil [Sivori].*

461e. The Literary Gazette and Journal of Belles
Lettres, Arts, Sciences, &c.

No. 748. 21st May, 1831. p. 332.
Paganini.

461f. No. 751. 11th June, 1831. p. 381.
Paganini.

461g. No. 752. 18th June, 1831. p. 397.
Paganini.

461h. No. 754. 2nd July, 1831. p. 429.
Paganini.

467a. New York Herald. November 27, 1892.

BULL, Alexander. *Was Ole Bull a Hypno-
tist? So His Son Says, and Relates Some
New and Interesting Stories About Him,
&c., &c.*

469a. Today (London). Vol. I. No. 5. Sep-
tember, 1883.

p. 481. *The Violinist of to-day. August
Wilhelmj.*

Opposite No. 474.

473a. KUHAC, S.

Agramer Zeitung. (Agram.) 1892. No.
149. 2nd July. *Zur Geschichte der Violine.*

This is an extensive review of Herr Hajdecki's work, No.
162a.

480a. The Collector (New York). Vol. IV. No.
7. February 1, 1893.

p. 110-111. *Some Fine Fiddles.*

499a. La Trivella, Almanacco Modenese, per l'Anno 1879.

Modena, 1878. pp. 33-35.

GR . . . DE GR . . . [*Pseudonym of VALDRIGHI, Luigi Francesco.*] Stroof Beerbri. Pr'un Viulunzeel fabrichee int' i Borgh dd' Mòdna da Antònni Mucchi.

508b. The Victorian Magazine. [London.]

No. 4. March, 1892. pp. 278-280.

CARRODUS, J. T. *The Violin.*

508c. — No. 7. June, 1892. pp. 513-516.

HOWELL, Edward. *The Violoncello, its use and abuse.*

592a. HANEMANN, Moritz.

Felix Fistel ein Künstler und Virtuose unserer Zeit. Ein musikalischer Hohlspiegel.

Berlin, 1846. *Nicolai.*

This was one of Hanemann's many works, "Zur Erinnerung an den 7 März." [Vide 313a, b, &c.]

601a. RAHM, Mathias. Ein edler Geigenkünstler.

Aus dem Leben eines unserer berühmtesten Geigen-Virtuosen. Eine Weihnachts-Novelle.

Bonn, n.d. [1892]. *Centralbuchhandlung.*

610a. ANONYMOUS. [C——— L———]

The British Minstrel. Vol. II. p. 50.

The Broken Fiddle, A sketch from real life.

From the *Dublin Penny Journal.*

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- 611a. The British Minstrel. Vol. II. p. 274.
Fiorello's Fiddle-stick.
- 622a. BÖCKER, *Hugo*.
Für Jung und Alt. Ein Buch fürs Deutsche
Haus. I. Jahrg. Heft I.
Der Leibkutscher des Geigerkönigs.
- 622b. BLÜTHGEN, *Victor*.
Universum, Illustrierte Familien-Zeitschrift.
(*Dresden & Vienna.*) IX. Jahrg, 1892/3.
Heft 9.
pp. 817-831. *Die Drei Bassgeigen.*
- 622c. BLAVATSKY, *Helen P.*
Nightmare Tales.
London, 1892. *Theosophical Publishing Co.*
p. 98. *The Ensouled Violin.*
- 631a. FARJEON, *B. L.*
The People (*London*). December 25th,
1892. p. 11. *The Poor Fiddler. A Christmas
story.*
- 632a. DEULIN, *Charles*.
La Chronique Musicale (*Paris*). Vol. II.
No. 11. 1st December, 1873. pp. 209-214.
La Viole d'Amour, Légende de Sainte Cecile.
- 632b. HANEMANN, *Moritz*. Zur Erinnerung an
den 7^{ten} März, 1844, seinen lieben Kollegen
gewidmet von M. Hanemann Königlichem
Kammermusikus.
No place, or date. [Berlin, 1844.] 8vo.
pp. 11-14. *Die Viola, eine Parabel.*

This had already appeared as pp. 45-48, and signed "H" in C. Koster's "Zerstreute Gedanken Blätter über Kunst" (Berlin : 1840) [Vide Nos. 620 and 313b].

- 637a. KIRTON, *John W., LL.D.*
Beecham's Illustrated Christmas Annual,
1889. pp. 86-94.
The Scrape that ended in a scrape.

- 649a. DUBUS, *Edward.*
Quand les Violons | sont partis. [*Quotation.*]
Paris, 1892. *Bibliothèque Artistique.* 8vo.

A little volume of verse that suggests the volumes of Gosse, Macdonald, and Mackaye [Nos. 651-3]. The only direct references to the instrument are on the title-page, and in a poem entitled "Violons" at p. 41.

653. [*Supplementary.*] At p. 145 of the edition published by *Walter Scott* in 1886, and at p. 171 of the Author's Edition, published by *Lamley & Co.* in 1893, occurs a charming poem, entitled "Pablo de Sarasate."

- 660a. BOSTELMANN, *R. F. J.* Flip-Flap Tattoo ;
or, Daddy Devilthreshers Flail Flings.
p. 60. *The Jolly Fiddler.* [Translation of
F. E. Geibel's poem "*Der Lustige Musikant.*"]

- 666b. VON GILM, *Hermann.* Vide Nos. 106 and
64a.

- 671a. KERMER, *Justus.*
Ortlepp's Grosses Instrumental und Vokal
Concert. [*Vide 302a.*]
Vol. XVI. pp. 68-72.
Der Geiger zu Gmund.

689b. ERLER, *Josef*.

Des Kaisers Geigenmacher in Tirol. Drama in einem Aufzug von Josef Erler. (Mit freier Benützung der Grundidee der Novelle "Jakob Stainer" von J. Schuler.)

Innsbruck, 1878. *Wagner*.

ADDENDA.

17. *Third Edition*. Title identical with No. 18, except that Methven, Simpson & Co.'s imprint is wanting.

1880. 8vo. pp. 310.

281a. GUTTERIDGE, *Joseph*. Lights and shadows in the life of an Artisan.

Coventry. 1893. *Curtis & Beamish*. 8vo. pp. 247-263. *Violins*.

443a. The Dublin University Magazine. (Dublin) 1851. Vol. XXXVII. pp. 377-380. *Anecdotes of Paganini*.

446b. The Foreign Quarterly Review. (London) 1831. Vol. VII., pp. 478-490. Art. X., *Paganini*.

An article taken by way of review from Schotty's and Vineta's works. *q.q.v.*

449a. 1851. Vol. VII. N.S. p. 151-2.

G. F. G. Paganini. (A defence.)

- 461i. Littell's Living Age. (Boston, U.S.A.)
1852. Vol. XXXIII., p. 220. *Paganini*.
A review of Conestabile's work.
- 461j. The Mirror of Literature, Amusement and
Instruction. (London) 1831. Vol. 17. 14th
May. pp. 344-347. *Paganini the Violinist*.
- 461k. 1831. Vol. 17. 12th February. p. 120.
Rode the Violinist.
- 508a. The People's Friend. (Dundee.) No. 56.
Vol. III. 31 March, 1875. p. 204. *How to
Study the Violin*.
- 515a. The National Observer. (London.) Vol.
X. No. 238. 10th June, 1893. p. 90. *A
"Strad."*
- 610b. ANONYMOUS. The Mirror of Literature,
Amusement and Instruction. (London) 1833.
Vol. XXII. 14th December. p. 410. *The
Fiddle, an Oxford Street Reminiscence*.
- 676a. SPOFFORD, *Harriet Prescott*. Scribner's
Monthly Magazine (New York). Vol. XIII.
No. 75. March, 1893. pp. 353-355. *The
Violin*.
- 842a. KROSS, *Emil*. Die Kunst der Bogenfüh-
rung. Praktischtheoretische Anleitung zur
Ausbildung der Bogentechnik und zur Erlan-
gung eines schönen Tones.
Leipzig, n.d. [1891]
- 1165a. ERSCH, *J. S.*, and GRUBER, *J. G.* Allge-

meine Encyclopädie der Wissenschaften und Künste.

Leipzig, 1823.

Section I. Theil II. WEBER, *Gottfried*.

p. 298. Bogen.

p. 301. Bogeninstrumente.

p. 305. Bogenstrich.

1213a. [*Supplementary.*]

This volume appears to be a reprint of the following :—

1213b. Riflessioni d'un professore di violino sopra un discorso morale e politico intorno il teatro recitato nella Congregazione dei Signori di Codogno nel giorno 22 di Ottobre dello scorso anno 1780.

Piacenza, 1781. 12mo.

FOURTH SUPPLEMENT.

THE following are the titles of publications which have come under my notice since the issue of the third supplement.

28*a*. ANONYMOUS. [HONEYMAN, *William C.*]

The Violin: | How to choose one. | By | A Professional Player. | Author of "The Violin: how to master it," etc. | Contents. | (*Here follows a full table of contents in twenty-two lines.*) Price one shilling.

Edinburgh. *E. Köhler*. London. *Foulsham & Co.* and *Duncan & Co.* n.d. [1893]. 8vo, pp. 89 and vii.

The popular style in which this, like Mr. Honeyman's other works, is written, does not recommend itself as pure literature, but this is the most admirable of his already very useful series of books. Amid many stories of varying relevancy the would-be violin-purchaser is recommended to buy a good new violin rather than a bad old one, which advice, as I have frequently pointed out, is the very best that can be given to collectors and connoisseurs. The information contained in this book about contemporary British violin-makers is most excellent, and will, doubtless, prove of great permanent value.

221a. COURVOISIER, *Karl*.

Intonation. | A paper read before the members | of the | National Society of | Professional Musicians. | At the | Conference in Newcastle-on-Tyne, Jan. 6th, 1892, | by | Carl Courvoisier. | (*Reprinted from the Society's Monthly Journal.*) | Price sixpence. | To be had from the Author, | 160, Chatham St., | Liverpool.

Derby, n.d. [1893]. *Chadfield & Son*. 8vo, pp. 22.

This is a most admirable essay on intonation addressed to violinists and vocalists. In it, all the principles of consonance and dissonance are conscientiously and learnedly treated, and illustrated by musical examples. It is a brochure which every performer in orchestral and in chamber music will study with pleasure and advantage.

239a. LA TARCHE, *André*.

Violin Student's | Manual | by | André la Tarche. | In paper covers 1s. nett; Cloth covers 1s. 6d. nett.

London, n.d. [1893]. *J. Blockley*. 8vo, pp. 32.

In the preface to this work we are told that it is intended to *supplement* the teachings of the master only. There are many works of the same kind to be had for small sums, but I know of none better at the price.

245a. MITCHELL, *C. H.*

Violin prosody, | or | How to play a Violin solo ; | with | Hints on choosing a Violin. | By C. H. Mitchell, | Solicitor, Sunderland. | (*Quotation*) *O laborum dulce lenimen !*

Sunderland, 1893. *R. Attey*. Large 8vo, pp. x. and 59 and i.

This charming volume of notes and essays begins with a sonnet dedicated to Dr. Joachim, and reprinted from the *Magazine of Music* [Vol. X. No. 3], of which the whole book purports to be a development. It consists of twenty-three short essays and reflections, somewhat in the manner of Tauber's work [No. 1231], and a longer and more important one on the choice of a violin, the controversy of old *versus* new violins, and a description of a Lupot violin successively the property of George Hart, *senr.*, and of the author. No condensed description can give any idea of the charm and value of this little work.

328a. VIOLLET LE DUC. Dictionnaire Raisonné du Mobilier Français de l'Epoque Carlovin-gienne à la Renaissance.

Paris, . Vol. II., Part IV. Les instruments de Musique.

p. 247, *Chifonie*. p. 273, *Gigue*. p. 306, *Rubebe*.
p. 262, *Crouth*. p. 291, *Monocorde*. p. 319, *Vièle*.

342a. *Révue Musicale* (Brussels). Vol. V., p. 169.

Gelinek. *Note sur la contrebasse*. [Vide No. 1035.]

346a. *Leipziger Musikalische Zeitung*.

Vol. III., p. 781. *Ueber Zweckmässige Einrichtung der Wirbel an der Violine Bratsche und dem Violoncell*.

346b. — Vol. V. p. 769. SCHUBERT, F. J. *Ueber der mechanischen der Bau der Geige*.

346c. — Vol. VII., p. 187. SCHUBERT, F. J. *Vorschläge zur Verbesserung des Contraviolons*.

- 346d. Leipziger Musikalische Zeitung. Vol. VII., pp. 785, 801, and 817. *Ueber der Violine.*
- 346e. — Vol. XIII., p. 69, HÄNSEL, J. A. *Ueber den Bau der Violine.*
- 346f. — Vol. XXII. p. 85. SIEVERS, G. L. P. *Ueber die neu verbesserten Geigeninstrumente des Herrn Chanot in Paris.*
- 359c. The Musical Star. (Edinburgh.)
- | | |
|------------------------------------------|--------------------|
| No. 92 (<i>sacred</i>), March, 1885. | } <i>Paganini.</i> |
| No. 165 (<i>secular</i>), April, 1885. | |
| No. 93 (<i>sacred</i>), May, 1885. | |
| No. 166 (<i>secular</i>), June, 1885. | |
- 359d. — No. 165 (*secular*), April, 1885. *Something about fiddles.*
- 359e. — No. 167 (*secular*), July, 1885. *The Stradivarius case at the Violin Loan Exhibition.*
- 359f. — No. 168 (*secular*), August, 1885. *Old Violins (from the San Francisco "Morning Call").*
- 376b. Neue Berliner Musikzeitung. 16 Jahrg. No. 14.
- p. . RODE, T. L. *Eduard Remenyi der Geiger.*
- 376c. The Tonic Sol-fa Reporter. 1887.
- CRAY, S. D. *Notes on the Violin.*
- | | |
|--------------|--------------------------------------------|
| January, I. | <i>The Choice of an Instrument.</i> |
| April, II. | <i>How to distinguish old Violins.</i> |
| August, III. | <i>The Construction of the Instrument.</i> |

- 450a. Illustrierte Deutsche Monatshefte. Vol. .
pp. 39-46. *Aus Spohr's Leben.*

A review of Spohr's Selbstbiographie.

- 469aa. The Theatre. N.S. No. 5. May, 1883,
p. 283.

CORELLI, *Marie*. Joachim and Sarasate.

- 492a. Lesefrüchte vom Felde der neuesten
Literatur gesammelt herausgegeben und verlegt
von J. J. E. Pappe, 1821. Erste Band 30^{stes}
Stück.

p. 465. *Ueber das Pariser Musikwesen.*
(*Aus. L. Spohr's Briefe aus Paris in der*
Musikal Zeitung.)

- 709a. VREDEMAN, *M.*

Der Violen Cyther mit vyf Snaren en nieuwe
Sorte melodieuze inventie twe Naturen heb-
bende vier Parthyen spelende licht te leren
half Violen half Cyther zynen Naem met
brengende om alderley Musicke te spelen
souder een Note van de Music te verstan so
wel voor die Violens als voor die Cyther ette-
licken Musick Stucken Opgestett ende in
Tablatuer ghebracht.

Arnheim, 1612. *Jan Janson.*

Second Edition, 1614.

- 735a. BATES' Complete Preceptor for the Violin
Containing the Easiest and most modern
methods for learning to obtain proficiency.

London, n.d. [1845]. Bates.

- 811c. — Praktisches Violinschule.
Magdeburg, n.d. [c. 1840].

923a. WEST, *W.*

The Art of Playing the Violin on a new Principle by which the progress of the learner is greatly facilitated.

London, n.d. [1840]. *B. Williams.*

1202a. PIERRE, *Constant.*

Les Facteurs d'Instruments de Musique, les Luthiers et la Facture instrumentale, précis historique.

Paris, 1893. *E. Sagot.*

This is an exhaustive and most admirable history of musical instrument making, well worthy to rank with Count Valdrighi's monumental work, Nos. 1204, 1205. The section devoted exclusively to violin and bow makers extends from p. 253 to p. 294, but the whole work is full of notes of the greatest value to violin students.

Opposite No. 1213.

1212bb. JANTZEN, *J.*

Verzeichniss sämmtlicher im Druck erschienener Werke der Kurf: Hess: General-Musik-Direktor und Hofkapellmeister Dr. Louis Spohr nach Reihenfolge der Opus-Zahlen mit Angabe der Tonarten, der Verleger, der Preise, und der Bearbeitungen (Arrangements, Zusammengestellt von J. J.

Cassell, n.d. []. *C. Luckhardt.* 8vo. pp. ii. and 16.

Opposite No. 1213.

1212aa. Verzeichniss der hinterlassenen Musikalischen Bibliothek von Louis Spohr welche ent-

weder im Ganzen oder Einzeln bis zum 1 Juni 1860 verkauft werden soll.

Cassell, 1860. *G. Wigand.* 8vo. pp. 26 and ii.

2396. KALYPADA MUKHOPADHYA. [Bengali.]

বাহুলীন তত্ত্ব। বেহালা-শিক্ষাবিধায়ক-গ্রন্থঃ। ত্রীকালীপদ
যুগোপাধায় কর্তৃক প্রণীত। | Bahoolina Tatwa, | or
| a treatise on "Violin," | by | Kalypada Muk-
hopadhyas. |

Calcutta [Mirzapur] 1281. [A.D. 1875.]

Mathuranath Tarkkaratna. Large 8vo. pp.
190.

This is an elementary treatise on the technique of violin-playing, with copious musical examples in the Bengali three-line notation.

1226a. ANONYMOUS. [MILLER, *Edward.*]

A letter to *The Country Spectator* in reply to the Author of his ninth number, published 4th December, 1792, by a Professor of Music.

London. *Miller* and Doncaster, *Sheardown*, 1792. 8vo.

This is a passionate defence of "Fidlers," the term having been opprobriously applied to musicians in general by a writer in *The Country Spectator*.

Opposite No. 333.

332a. FOVARGUE, *Stephen.*

A New Catalogue of Vulgar Errors, by S. F.,

A. M. Fellow of St. John's College, Cambridge.

Cambridge, &c., 1767. *For the Author.* 8vo.

pp. 22-27. No. IV. *That the Tone of a Violin is to be brought out by laying on like a blacksmith.*

pp. 44-47. No. VIII. *That the Violin is a wanton instrument and not proper for Psalms and that the Organ is not proper for country dances.*

427a. Archeografo Triestino Editto per cura della Società del Gabinetto di Minerva. Nuova serie. Vol. X.

Fascicolo iii.-iv. [Trieste.] Gennajo, 1884.

pp. 209-229. HORTIS, *Attilio*. *Lettere di Giuseppe Tartini trascritte dalle autografe dell' Archivio di Pirano, con prefazione.*

427b. Twenty-five copies of this communication were printed off for the author by *L. Herrmans-torfer*, as a pamphlet of 21 pp. and iii.

Dr. Hortis' preface occupies 6 pp., and the letters, dating from August, 1725, to August, 1769, the rest of the brochure. Of these, six are written from Prague and Padua to Tartini's brother Dominic, one (March, 1760) to Signora Maddalena, and one (August, 1769) to his nephew. The letter to "Signora Maddalena" is the original of the celebrated and often reproduced letter to Signora Maddalena Lombardini. [*Vide* Nos. 254, 154, 70, etc.] It will be remembered that Pirano was Tartini's native place.

447a. Fraser's Magazine. Vol. X. 1834 (London). pp. 409-416.

O'DONOGHUE, *Cornelius*. *Sig. Paganini and Ensign O'Donoghue larking at Boulogne*.

104a. [Supplemental] There are two editions of this pamphlet, one purporting to be *printed* by *Berthier* at Paris with an ornament on the wrapper and title-page, and the other printed at Bordeaux by *Gounouilhou*. The latter is the original reprint from the "*Actes, &c.*," the former has merely *Berthier's* new title and wrapper added to the old sheets.

623a. BUNDY, *C. M.*

Anglo-American Times (London), 2nd September, 1893. *That old Violin*.

538a. Cassell's Saturday Journal, 23rd November, 1892. *People who own Famous Violins*.

495a. National Zeitung (Berlin) Sonntag's Beilage, No. 10. 8th March, 1885.

BAUER, *A. C.* *Das Cremoneser Geheimniss*.

496b. La Provincia. Corriere di Cremona. 22nd Aprile, 1891.

SACCHI, *Federico*. *Il Messia*.

496c. — 19th March, 1887.

BUONANNO, *G.* *Argomenti locali. La casa di Stradivari*.

440a. Le Constitutionnel (Paris). 16th December, 1851.

FIorentino, *P. A.* (*Les œuvres posthumes de Paganini*.)

451a. — 23rd December, 1851.

BERLIOZ, *Hector*. *Paganini—Publication de ses œuvres*.

451b. — 1st March, 1831.

XXX. *The Paganini concerts*.

468a. The Queen. May, 1891.

Paganini.

632c. HARRADEN, *Beatrice.*

"Snowdrops," Christmas Number of The Girls' Own Paper, 1885. p. 23.

A Musical Romance.

359aa. Musical Society. 1st September, 1886.

Some famous fiddles and something about them.

496a. Pall Mall Gazette. 21st April, 1890.

An afternoon amongst the Violins.

467b. Pall Mall Gazette. 9th April, 1890.

A Talk with Dr. Joachim.

1212a. The Violin Times. A Monthly Journal for Professional and Amateur Violinists and Quartett-players. Edited by E. Polonaski and Edward Heron-Allen.

No. 1. November. London. 1893, &c.

Wakeman for the Proprietor.

This magazine, founded by Eugene Polonaski on severing his connection with "the Strad" [No. 1212], and edited, as regards the purely literary department, by myself, makes its first appearance whilst these sheets are going through the press. Its object is the *exclusive* publication of matter never before printed concerning the Violin.

1210a. The Violin. A Journal devoted to Stringed Instruments played with the bow.

No. 1. October, 1889. London. *Kent & Co.* 4 pp.

This is the only number I have seen of this periodical, which in size and general make-up exactly resembles "The Fiddler." It bears certain indications of having been edited by Mr. Hoe. [Vide No. 28.]

TABLE OF AUTHORS' NAMES AND ITEMS INCLUDED IN THE SUPPLEMENTS TO THIS WORK, PUB- LISHED PRIOR TO 1894.

A duplicate print of this table is provided in order that readers who desire so to do can cut it apart and paste the segments into the outer margins of the pages at the points where the items should come in. The advantage of this will be that the reader can see at a glance what supplementary titles have been interpolated. The page numbers refer to the pagination of the *supplements*, and should be cut off, if the supplements have been cut up and the items inserted as recommended on the left-hand blank pages.

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